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ORGANISTS OPEN THEIR CONVENTION AT SPRINGFIELD

Mayor Stacy Welcomes Gathering in Municipal Auditorium, and Board of Trade Sends Its Greetings Officially—Strong List of Soloists in Organ Recital Programs—Matters of Import to Profession Discussed in Round Table Meetings

SPRINGFIELD, MASS., Aug. 1.—With more than a dozen organists of national fame on the program, the ninth annual convention of the National Association of Organists opened in the municipal auditorium to-day for four days' session. There was every indication that the attendance this year would exceed that of last August, when the organists assembled here for the first time. More than 270 organists registered then and with their wives and other interested friends made up one of the largest gatherings of this kind in the history of the organization.

President Arthur Scott Brook called the convention to order and the audience was welcomed by Mayor Frank E. Stacy, himself a musician who was influential in securing the convention for this city again this year. Charles W. Winslow, secretary of the convention bureau of the Board of Trade, which also interested itself in the convention to a large extent, brought greetings from the Board. The convention then settled down to the routine business, during which President Brook presented his annual address and various committees were appointed.

Edward F. Laubin, organist of the Asylum Hill Congregational Church of Hartford, Conn., is on the program for the first concert Tuesday afternoon. He is one of the best known organists in Connecticut and the Asylum Hill Congregation Church is one of the largest of the denomination in the East. It has a paid quartet and a paid chorus of forty voices.

Richard Keyes Biggs of St. Luke's Protestant Episcopal Church of Brooklyn, N. Y., is scheduled for the Tuesday evening recital. His experience as instructor of organ at the University of Michigan and as organist in Westminster Church in Detroit, St. Paul's in Cleveland and St. Anne's of the Heights, Brooklyn, has won him the reputation of being one of the leading younger organists of the country and his program will attract many.

Mrs. Kate Elizabeth Fox, organist and choir-master of the Church of the Redeemer in Morristown, N. J., will play Wednesday afternoon. She was in Springfield last week and after trying the municipal organ pronounced its tone excellent.

Percy Chase Mills, organist and choir-master of Grace Church, Mount Airy, Philadelphia, comes to the convention as official representative of the American Organ Players' Club of Philadelphia. He is on the program for a recital Wednesday evening.

Charles M. Courboin of the First Baptist Church in Syracuse, N. Y., will be the recitalist Thursday afternoon. He had won a reputation as an organist in Europe before coming to this country, and the program committee is greatly pleased in securing him to play for the convention.

Clifford Demarest is to play Thursday evening. As organist and choir-master of the Church of the Messiah in New



Photo by Campbell Studios

ELEANORE COCHRAN

Gifted American Soprano, Who Won Notable Success Abroad as a Product of American Vocal Training and Who Recently Gained Many Admirers Throughout This Country as Soloist on the Tour of the New York Philharmonic Orchestra. (See Page 4)

York City he has made an enviable record. He will be assisted in organ and piano numbers by Alexander Russell, concert director of Wanamaker's in New York.

Friday afternoon's concert is one of the most extensive on the program. At that time Ernest R. Kroeger of St. Louis, one of the leading musicians of the West, will give an exposition of his own works for piano, voice, song cycle and organ compositions. He will be assisted by John A. O'Shea, head of musical instruction in the schools of Boston, at the organ; Ada A. Chadwick, violinist, and

Arthur H. Turner, baritone, both of Springfield.

Dr. Francis Hemington, organist of the Church of the Epiphany of Chicago, will play the concluding concert Friday evening. Dr. Hemington arrived in this city last week.

Several important papers are scheduled for the convention. Homer N. Bartlett of New York City is to read a paper on "The General Education of the Organist" and lead the round-table discussion. William D. Armstrong of Alton, Ill., is to speak on "Desirable Changes in the Musical Settings of Canticles and

Anthems." Henry S. Fry of St. Clement's Church, Philadelphia, will give a recital with demonstrations on "The Correct Use of the Organ in Church Service." Dr. George Ashdown Audsley will discuss "Important Questions on the Tonal Appointment of the Organ." John Hermann Loud of Boston will read a paper on "Registration and the Art of Expression in Organ Playing."

The social side of the convention will not be neglected and one of the pleasant diversions promised is an automobile trip around the city, arranged by Mayor Stacy.

T. H. P.

NEWARK INSTITUTE TRAINS SUPERVISORS

Louise Westwood and R. A. Laslett Smith Conduct Courses of Study Along Progressive Lines and Credited Toward Degrees at New York University—Knowledge Equivalent to Four Years' Study in High Schools a Prerequisite for Admission to Classes

NEWARK, N. J., July 26.—The Newark Institute of Arts and Sciences is giving a remarkable series of courses this summer for the preparation of supervisors of music and teachers of high school music. The courses are credited toward degrees in New York University. The instructors are Louise Westwood, supervisor of music in the Newark public schools, and R. A. Laslett Smith, Mus. B. (Yale), instructor of music in Central High School, Newark. The number of students taking the courses is more than twice what it was last summer, when the courses were given for the first time. Not a few of the students hold collegiate degrees.

The course of study for supervisors of music in the primary and grammar schools includes a study of subject matter in great detail; a discussion of various textbooks and methods, with particular reference to the course of study outlined by the music department of the New Jersey State Teachers' Association; melody writing, from the standpoint of supplementary work of the lessons given, the object being to develop in the teachers the ability to invent melodies illustrating the classroom problems in music; the problems of voice production as applied to the child's voice; the psychology of music teaching; the theory and practice of conducting; ear training; and practice teaching. Opportunity is furnished in the all year schools for observation on the part of the students taking the course and for actual experience in teaching the children. Two afternoons each week are devoted to practical work of this kind.

Keen Discussions

The course in methods of teaching high school music presupposes the detailed knowledge of the subject matter of a four year music course such as is recommended by the State Teachers' Association and is actually given in the high schools of Newark. This four year course, which is perhaps the only high school course in the country to involve so searching a study of musical theory and history, includes music fundamentals and melodic invention and ear training in the first year, music appreciation in the second, voice culture in the third, and harmony in the fourth. Naturally the number of teachers eligible to take Mr. Smith's course in methods of teaching high school music is limited. As a result of this limitation, however, the classroom discussions of the problems and methods of teaching are full of inspiration even to an experienced teacher. This is especially true of such disputed subjects as appreciation and harmony.

It goes without saying that only instructors of wide experience and broad scholarship could give such courses as these. Mr. Smith's life is the record of continual contact with some of the foremost musicians of the time. Born in London he received his musical education at Trinity College and at the Royal College. He studied vocal music with Randegger, organ with W. Stevenson Hoyte, organist of All Saints', Margaret Street, and harmony with Gordon-Saunders, and others, and with the famous theorist, Ebenezer Prout. At twelve he was an organist, and not many years later he became organist of St. Matthew's, Marylebone, London. Before coming to America, Mr. Smith held the office of diocesan choir master in the deanery of Deddington, with the task of training some twenty-five different choirs.

Mr. Smith's Work

After taking the degree of Bachelor of Music under Professor Horatio Parker at Yale, Mr. Smith devoted himself to school music and served as supervisor of music in the public schools of Stamford, Conn. Four years ago he came to Newark as teacher of music in the Central



Above: A Group of Students in the Newark Institute Summer Music Course. Philip Gordon, "Musical America's" Correspondent, Is Seated in Front Row, on Left. In Left Hand Circle, R. A. Laslett Smith, Head of the Music Department Central High School. Right Hand Circle, Louise Westwood, Supervisor of Music in Public Schools of Newark

High School. There he introduced and developed courses in music as outlined above. In order that the quality of high school teaching in Newark may be of the best, Mr. Smith gives his courses in methods of teaching during the summer session, and during the winter he gives, likewise at the Institute of Arts and Sciences, courses preparing those who wish to enter high school teaching of music but are deficient in their knowledge of subject matter. The courses take up not only the subjects taught in the high school, but also counterpoint, composition and orchestration.

Mr. Smith believes that no one should undertake to teach harmony unless he has studied the most advanced branches of musical theory. The teaching of harmony is Mr. Smith's favorite subject, and he considers it by far the most difficult subject offered in any high school curriculum. He is now writing a treatise on harmony and music appreciation and is compiling a book for assembly singing. Mr. Smith is known as the composer of several string works, a number of pieces for organ and piano, and an overture for orchestra. He has also written a book of supplementary exercises to be used in dealing with the advanced problems of sight reading.

Miss Westwood's Gifts

Miss Westwood is also a very prominent figure in the field of musical pedagogy, and she is known as a thorough musician in all respects. Her father was a musician, and her acquaintance with music began early. She studied voice with George Swett, piano with Frank L. Sealy, and theory with Dudley Buck. Despite two opportunities to follow a stage career, Miss Westwood decided in favor of school music. She became assistant supervisor of music in Newark, and not long afterward was made supervisor.

Among her instructors in the art of teaching school music, Miss Westwood numbers the late H. E. Holt of Boston, and S. A. Weaver of Westfield, Mass. As a result, partly of this excellent foundation, partly of her own genius as a teacher, Miss Westwood is acknowledged one of the foremost figures in the field of music education. The quality of the

work done in the Newark schools is splendid. In Miss Westwood's own words, "The aim of the work is to have the pupils appreciate good music through their ability to interpret for themselves the printed score; and in thus coming in contact with the best compositions, to cultivate a liking for the beauties of melody and harmony." In the second year of the primary school the children read songs and words with very little difficulty, and really uncomfortable intervals prove no stumbling block to them. All children are made to sing, and no one is excused from the singing lesson unless he is physically defective. The boys receive particular attention, for the changing of their voice makes them especially shy. It is exactly because the changing voice requires so much attention that Miss Westwood insists on giving the boys particularly careful vocal instruction.

PHILIP GORDON.

Decree That National Air Must Be Honored in Baltimore

BALTIMORE, MD., July 24.—Copies of a municipal ordinance providing that "musicians, performers, or other persons shall stand while playing, singing or rendering 'The Star-Spangled Banner'" were distributed at all theaters, moving picture halls, restaurants, and to the offices of all musical unions in Baltimore. In the circular it is stated that the "indiscriminate rendition of 'The Star-Spangled Banner' or parts thereof in connection with other compositions tends to lower the esteem and reverence in which the national anthem should be held by the people of the nation." Any person violating the provisions of the ordinance "shall be guilty of a misdemeanor, and upon conviction shall be fined not more than \$100."

Mabel Riegelman in San Francisco Zone of Danger

Mabel Riegelman was within fifty yards of the infernal machine which exploded among the onlookers of the Preparedness Parade in San Francisco recently and it was only by good fortune that she was not among the injured.

6000 SING WITH COMMUNITY CHORUS

New Movement for the People Meets with Eager Response in Metropolis

Six thousand persons heard the New York Community Chorus sing and joined with them Sunday afternoon around the bandstand in the Mall, Central Park. Despite the fact that it was the hottest Sunday of the summer, under Harry Barnhart's leadership the crowd was galvanized into singing lustily about twenty of the old songs.

German members of the chorus sang "Tannenbaum," while the Americans rolled out "Maryland, My Maryland," and it didn't in the least matter. Nothing does matter at the meetings of the Community Chorus except that surely and truly an unfortunate reticence in song expression, that has dammed a spring of popular feeling of untold volume, is being broken up.

"It is the first time," said an old man leaning up against the Beethoven monument, "I've had to sing out in the open air and not have folks think I was crazy for twenty years. Get a little more of this into the middle of New York and that hang-dog feeling in your heart that deadens thousands of lonely people around this town and the bubbling joy of them as are joyful would get mixed up somehow and everybody would be a whole lot better off in getting some cheer and in giving some cheer." And he brightened up and moved forward to join in "Loch Lomon," which had been put on the song sheets for the first time.

A general invitation on the back of the song sheets read as follows:

On the night of September 13th, the New York Community Chorus will give a Song and Light Festival, with a chorus of one thousand, stationed on the north side of the lake at the foot of the Mall. Thousand of lanterns will be hung along the shore, and the audience will be seated around the fountain on the south side of the lake. A cordial invitation is extended by the Chorus to all who wish to join with it and take part in this beautiful Community Festival. Rehearsals are held every Monday evening at eight o'clock, in the auditorium of the De Witt Clinton High School, 59th Street and 10th Avenue. Ushers at the Sunday concerts, wearing blue, white and yellow badges, will enroll all who wish to join. There are no fees and no voice test. Come next Monday night.

A number of devoted members of the New York Community Chorus took the trip to Rochester for the Rochester Song and Light Festival, the second one of the Rochester Community Chorus, under Harry Barnhart's leadership.

Pasquale Amato, Melanie Kurt, Henry Bruere, former City Chamberlain, and Mary Fantin Roberts, editor of the *Craftsman*, have undertaken to work on the Advisory Board of the New York Community Chorus.

Vatican Choir Soloists to Visit This Country

Word has been received from Rome that the ecclesiastical authorities of the Vatican have granted permission to the four chief soloists of the Sistine choir to visit the United States and make a summer tour. The singers coming include Choral Chaplains Gentili, contralto; Gabrielle, soprano; Vitti, tenor, and Givoni, bass, and their tour has been intrusted to the Lyric Concert Company, of which J. Oppenheimer is manager. The choir was founded in the fourth century by St. Sylvester, whose Pontificate lasted from the year 314 to the year 325, and this is the first time in its history that any member of the body in actual service has been permitted to leave Italy.

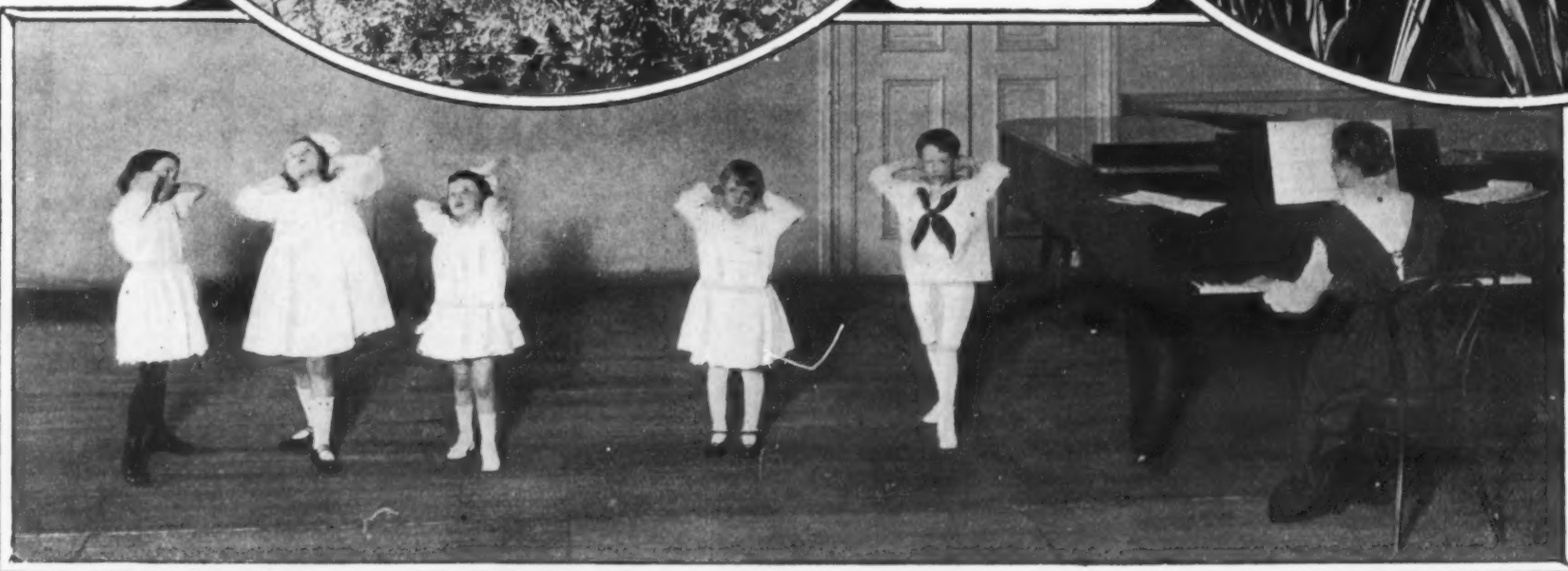
Lopoukova Weds Diaghileff's Secretary

It was announced by the New York papers this week that Lydia Lopoukova, the Russian dancer, had been married previous to the departure of the Diaghileff Ballet from America to Randolph Borocchi, secretary to Serge de Diaghileff. The civil ceremony was performed while the company was touring in the West, the religious service following after the return to New York. About a year ago Miss Lopoukova announced her engagement to Heywood Brown, dramatic critic of the New York *Tribune*, but this engagement was subsequently broken.

Eben D. Jordan Dies from Paralysis

Eben D. Jordan, former president of the Boston Opera, died on Aug. 1, at Manchester, Mass., as the result of a paralytic stroke.

MAKE PUPILS "FEEL" MUSIC WITH THEIR BODIES



At Top: Practising a Plastic Exercise; in Circle on Left, Practising Time and Phrasing in Rhythmic Movements; on Right, Mrs. Yingling and One of Her Pupils, Benjamin Kurtz, Illustrating a Chopin Prélude (Photo © Irene T. Freburger); Below, Primary Class (in Which Rhythmic Expression Is Combined with Songs and Ear-training); Mrs. Carpenter at the Piano

By ELIZABETH F. YARDLEY

ABOUT nine months ago several enterprising instructors in the Peabody Conservatory of Baltimore, the largest musical conservatory in the South and a school well known to musicians in both Berlin and Vienna, decided that in spite of impeccable equipment, up-to-date faculty and high standards of scholarship, some of its students had failed, in one respect. They had not learned "to feel" music with their bodies.

It was with this discovery that one of the most progressive teachers in the institution announced simultaneously that unless it inspires this capacity for "bodily feeling," all musical education is a failure.

Fortunately, it is beginning to be generally realized that the success of all educational systems is based upon their receptivity to new ideas. Consequently

An Experiment in the Use of Rhythmic Expression as a Conservatory Course Tried Successfully by the Peabody Institute—When Interpreted Rhythmically a Composition Becomes Part of Student's "Musical Consciousness"

the conservatory faculty did not feel that it could afford to ignore anything which offered a possible solution of a hitherto abstract and intangible problem.

Taking a Pedagogic Chance

With this thought in mind, they determined to introduce an experimental course in rhythmic expression. If it failed, they assured one another, it might readily be disposed of. If it succeeded—but they would not anticipate at random.

The class opened with eighteen students, their ages ranging from nine to twenty-five years. It was quite an average class, nothing either subnormal or supernormal being apparent in any per-

sonality. One was a school teacher, another a college sophomore. The others were music pupils to whom the course appealed—somewhat vaguely, perhaps—as a supplement to other musical studies.

Upon some of them grace and an in-born aptitude for rhythm had been conferred by nature. Others were undeniably unstable in their postures and to first impression utterly deficient in that principle of nature which has decreed that "a curve is the most beautiful thing in all art."

The instructors adopted "rhythm" as their watchword. They explained to the pupils the "unselfed" rhythmic grace of all that nature has created. On pre-

cisely the same principle, they pointed out, the human body must be freed of all that holds it in bondage. (Simple as the explanations were, a psychologist hearing them might have inferred an attempt to develop the metaphysical consciousness of the students.)

Rhythm Instead of Impulse

The teachers explained that only through bodily interpretation could a true insight be attained into musical values. Realizing, however, that "feeling"—of a kind—is at the basis of the grotesque gyrations in which the East African expresses his thoughts about music, they called attention to the advantages of a system which substitutes rhythm for impulse.

Progress was laborious but sure. Pupils in whom prolonged and weary efforts to inspire a proper understanding of time values had been a failure began before long to demonstrate with seeming unconsciousness their appreciation of this

[Continued on page 4]

MAKE PUPILS "FEEL" MUSIC WITH THEIR BODIES

[Continued from page 3]

essential. Those who had regarded music as a thing to be learned by sonatas and "pieces" realized for all time that the satisfactory rendition of any selection is dependent upon sustained thought.

The change of attitude soon reflected itself in the work of the students. A Bach minuet played according to note had been merely a charming study detached from the personality of the performer. Interpreted and understood according to the rhythmic method it became a part of the student's "musical consciousness."

First Efforts Ludicrous

The first efforts of the class were discouraging—often indeed ludicrous. They illustrated pathetically the wide breach between method and understanding fostered by the systems of the modern music schools. Later demonstrations, however, revealed remarkable facility and understanding. Obviously the students were learning the values of muscle co-ordination and of mental concentration. Com-

menting upon the system, many had complained vaguely at first that it "held them in." Later they came to feel that the very process of co-ordination freed their bodies and conveyed to them a clearer concept of liberty than anything suggested by previous musical study.

The instructors followed no stereotyped outline. They rather favored the fashion indeed of trying anything available to see "if it would go." Hence the satisfactory material furnished by compositions already regarded with favor.

Appreciating the fact that the outcome of the class exceeded all expectations, the conservatory is outlining for the future tentative plans which will extend the system to include advanced study of rhythmical expression.

Teach Artistic Dancing Also

Recognizing now the value of well directed plastic movements in developing sense rhythm, imagination and mental and physical co-ordination, it is announcing classes not only in rhythmic expression but in artistic dancing as well—classes suitable for men, women and chil-

dren. There is to be also a primary class for very young children.

Mrs. Gertrude L. Yingling, graduate of the Chalif Normal School of Dancing, and for some time past a pupil of Louis Chalif, formerly of the Imperial Ballet School of Russia, has agreed to assume direction of the classes in artistic dancing. That this more advanced phase of expression is equally desirable is attested by the enthusiasm of the entire Peabody faculty, who during the latter part of the spring were Mrs. Yingling's pupils. The "grown up" class had ten lessons and at the conclusion of this—their second—experiment, it was felt that the general enthusiasm was significant.

Consequently, for the Peabody, interpretative dancing is now an established course, available to everybody. The success of the rhythmic method with the very small children has led to the establishment of a class for little tots who have not yet begun the study of music. Mrs. Annie Haines Carpenter, a graduate of the conservatory, who taught the children last year, feels that results with

the smaller folk will be just as satisfactory as the classes for more advanced students conducted by Henrietta Holt-haus and Minna D. Hill, both conservatory graduates.

Compile List of Works

The plan is to have an hour class lesson a week for each class. So enthusiastic are the faculty that they have compiled a bibliography of the principal works on the subject of artistic dancing to be found in the Peabody Institute Library. The list is appended to the 1916-1917 catalog.

As to the success of the experiment, the "proof of the pudding," and a very significant proof at that, was demonstrated in an observation of the instructor whose thought initiated the experiment.

"The faces of our students," she remarked, "have changed. They are brighter, more alert, more interested—and oh, so very much more animated. Doesn't that seem to indicate that the attempt was worth while?"

Doesn't it?

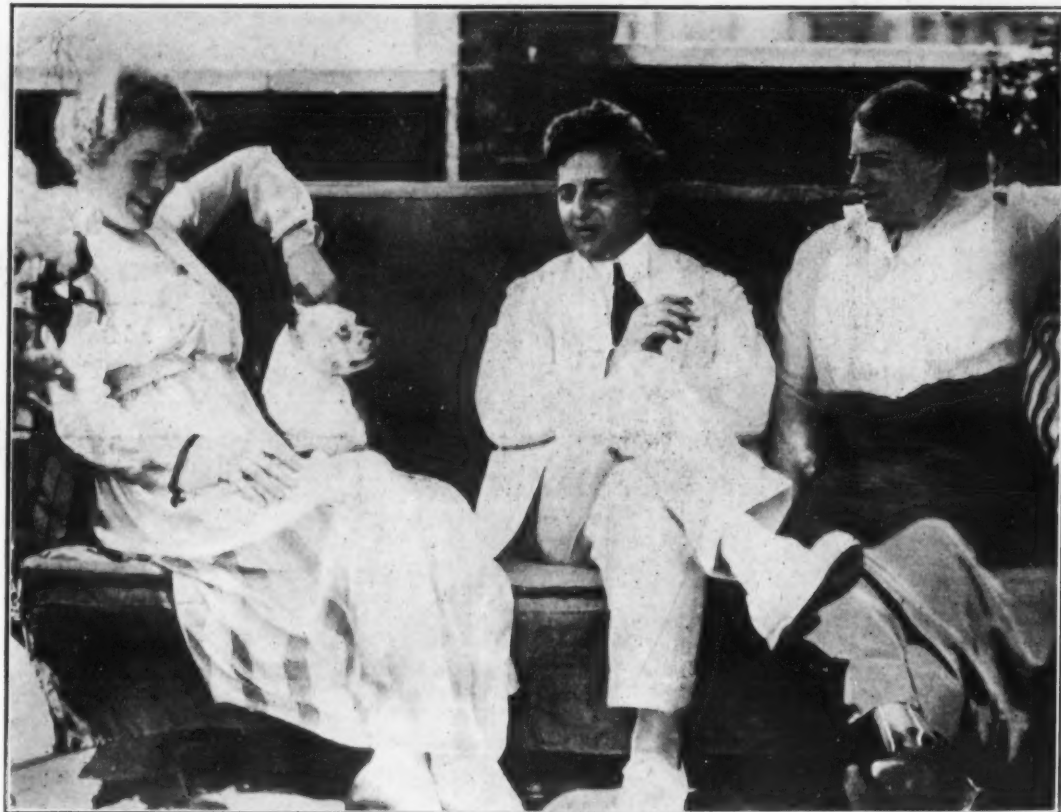
ELEANORE COCHRAN, POPULAR CONCERT SINGER, A PRODUCT OF HOME TRAINING

Has Mastered Thirty-five Operatic Roles and Made a Name for Herself in American Concert Life as a Soloist with the New York Philharmonic Orchestra

SWIFT has been the rise of Eleanore Cochran, youthful native soprano, who may lay just claim to extraordinary vocal and histrionic talents. Although Miss Cochran went abroad, it was virtually as an artist that she quit American soil, for she left this country accompanied by an American teacher to appear before European audiences. Miss Cochran had been pronounced as ready for the acid test of public appearance; she appeared in Europe as an artist, a product and example of American teaching. Miss Cochran did not deem it essential to leave our shores to complete her musical studies and the quality of her art proves that her judgment was wise.

Miss Cochran provides an excellent example of what intelligence, purposefulness, talent and personal charm will accomplish for a young woman. That she should have made herself the master of a repertoire comprised of more than thirty-five operatic rôles in so brief a space of time as three years, speaks tellingly for her mental caliber. Her favorite parts are *Aida*, *Tosca* and the Wagnerian heroines.

Eleanore Cochran hails from Pittsburgh. She acquired her early education in a convent, where a wealthy woman heard her sing when the soprano was aged about ten. Then and there began Miss Cochran's musical career; her rich auditor was deeply impressed with the timbre of the child's voice and offered to pay for her musical education. Miss Cochran's music lessons began in Pitts-



A Midsummer Roof Garden Vocal Conference in New York. Left to Right: Eleanore Cochran, Soprano; Walter Kiesewetter, Pianist and Operatic Coach, and Eleanor McLellan, Miss Cochran's Teacher

burgh and after a few years she came to New York to study with Eleanor McLellan, at the same time being trained for the operatic stage by Theodore Habelman and Walter Kiesewetter.

With her instructor, Miss McLellan, the young soprano went abroad and sang for Jean de Reszke in Paris. The latter encouraged Miss McLellan, as did the late Frank King Clark, for whom she sang in Berlin. Ere long Miss Cochran made her debut in Chemnitz and

this she followed up with successful appearances in Danzig. The war intervening, Miss Cochran revised her plans hastily and decided to return to America. Last March Josef Stransky, conductor of the New York Philharmonic, selected Miss Cochran as the soprano soloist for his orchestra's spring tour of the West and South. Her appearances with this veteran organization were signally successful and gained her hosts of friends in the remoter communities.

MRS. CHAPMAN'S TRIUMPHS

Southern Soprano Vehemently Applauded in Summer Recitals

Margaret Chapman, the Southern soprano, appeared in recital recently in her native city, Knoxville, Tenn., and scored deeply. It is worthy of remark that the announcement that Mrs. Chapman was to sing resulted in an audience twice or thrice as large as those noted on previous evenings during the term at the summer school, where the event took place. After each number Mrs. Chapman was obliged to respond with an extra number. The soloist was literally showered with floral tributes.

Shortly before her Knoxville appearance Mrs. Chapman gave the opening recital of the summer season at George Peabody College for Teachers at Nashville. This artist is a prime favorite in Nashville and an audience of formidable proportions turned out to welcome her. The program made great demands upon her powers of interpretation and endurance, but it was flawlessly sung. Especially fine were the Schumann and Franz *lieder*. There were also splendid examples of the art of Massenet, Tchaikowsky, Woodman, Thayer and Rogers. Mrs. Gebhardt, wife of Professor Gebhardt, played sympathetic and highly satisfactory accompaniments.

SWISS COMPOSER ARRIVES

Ernest Bloch to Direct Orchestra on Maud Allan's Tour

Ernst Bloch, the Swiss composer and conductor, arrived in New York last Saturday. He will take charge of an orchestra that is to accompany Maud Allan, the dancer, on a transcontinental tour this fall.

Mr. Bloch's opera, "Macbeth," which was heard at the Opéra Comique two years ago, may be heard in New York. The composer carries a letter from Romain Rolland, the author of "Jean-Christophe," in which the writer praises Mr. Bloch's opera. This letter, the composer relates, as well as other documents, was very nearly confiscated by the French authorities because it was written on German paper.

Mr. Bloch reports that Maud Allan is in London, entirely recovered from her recent illness, and expects to sail in October to begin her season here.

GOOD MUSIC AT OCEAN CITY

Special Features for Season Will Include "Victor Herbert Evening"

OCEAN CITY, N. J., July 29.—Always tending toward the finer things in music, this season's programs at Ocean City have been especially praiseworthy. Among the regular features are the orchestra programs, given under the leadership of John K. Witzemann, assistant concertmaster of the Philadelphia Symphony Orchestra, assisted by his associates and many fine soloists.

At the Yacht Club every Friday morning a Haydn Club, under Mr. Witzemann's instruction, and a chorus, led by Prof. Henry Gurney, are working on special features to be given during the season. A "Victor Herbert" evening will be one of these events, when Victor Herbert will be here to lead the orchestra in some of his compositions. Marie Langston will be among the soloists.

Aborn Forces Continue to Please Large Audiences at Newark

NEWARK, N. J., July 29.—Popular-priced opera continues to attract large audiences in this city. A very fine performance of "The Prince of Pilsen" was given by the Aborn Comic Opera Company, with the leading rôles taken by Forrest Huff, Lew Lederer, Albert Parr, Robinson Newbold, Philip Sheffield, Fritz von Busing, Eileen Castles, Helen Fitzpatrick, Eulalie Young, Elsie Rheinhold and Ralph Nicolls. The National Opera Comique opened its second week with Gounod's "Faust," the following forming the cast: Homer Burrell, Joseph Interante, Richard E. Parks, Ethel M. Peters, Edmee de Dreux and Harry Eber. The performance is given without chorus. P. G.

REINALD WERRENRATH

After his New York recital last season the New York Sun said:

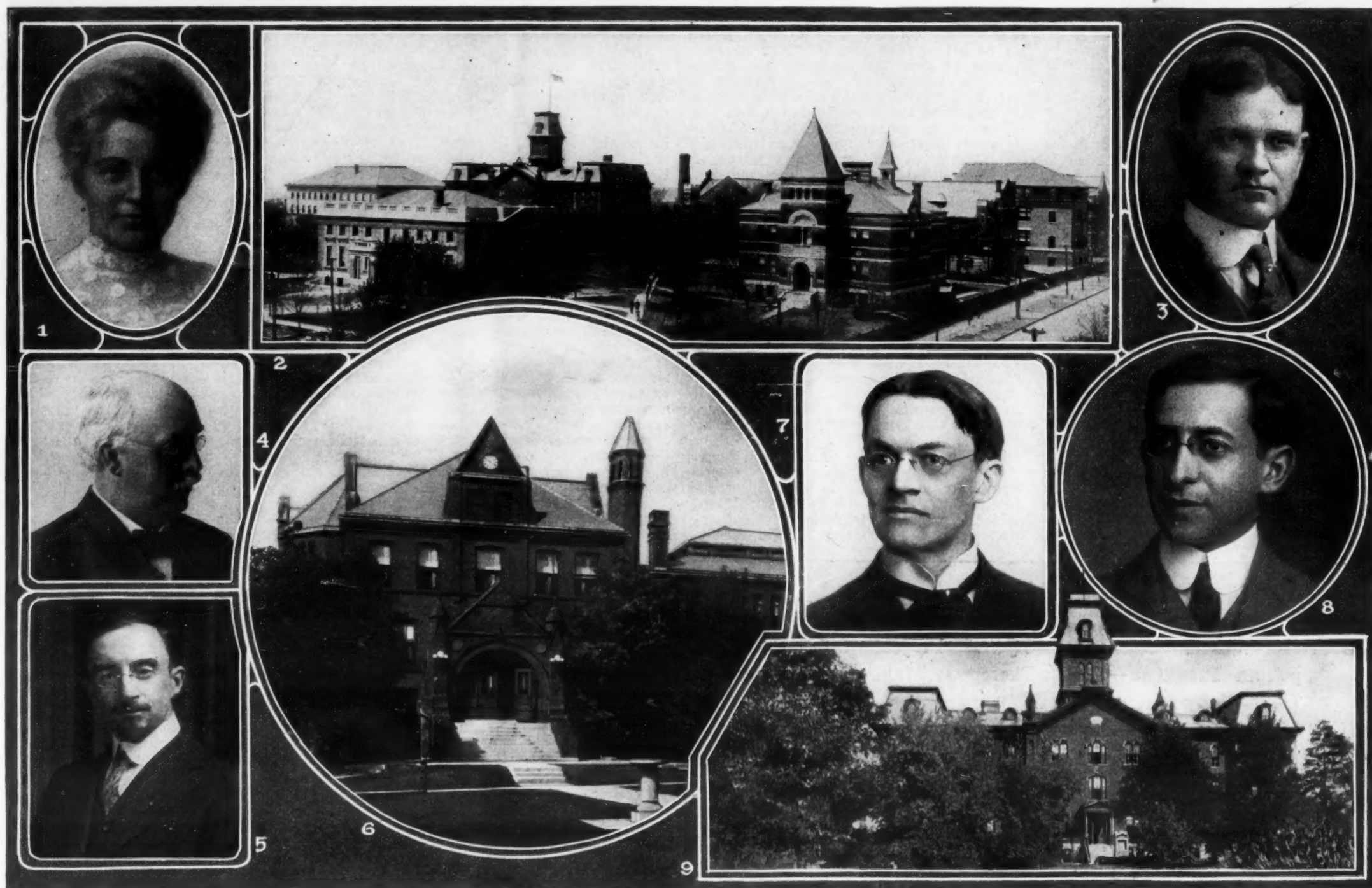
His programme was well designed so as to give variety in the expression of styles and characterization in different schools, while showing an extended command of resources in diction and vocal technic, in its performance he met beautifully the requirements it made upon him with desirable ease and poise of manner. His voice was rich, smooth and fluent in tone, warmth of coloring and much finish in its general management.

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NEBRASKA UNIVERSITY EXPANDS MUSIC WORK



Prominent Factors in Music Work at University of Nebraska. No. 1—Mrs. Carrie B. Raymond, Director of Music, Conductor of University Chorus, Glee Clubs, and Official Organist. No. 2—General View of Part of "Old" Campus, from Temple Theater, showing, left to right, School of Fine Arts, Mechanical Engineering Hall, Administration Building, Old "U" Hall, Memorial Hall, Chemistry Building, Armory, Museum, Engineering Laboratory. No. 3—Dr. Hartley B. Alexander, Member of the Faculty and Author of Pageant Book. No. 4—Professor William F. Dann, Lecturer on Musical Appreciation at University of Nebraska. No. 5—Dr. C. B. Cornell, Director University Cadet Band, Manager of Annual University May Festival. No. 6—University Library and Home of School of Fine Arts, University of Nebraska. No. 7—Professor Paul H. Grammann, Head of School of Fine Arts, University of Nebraska. No. 8—Rabbi Jacob Singer, Newly Elected Instructor of Theoretical Music at the University of Nebraska. No. 9—Old "U" Hall, built 1870, where First University Music Lessons were given, nearly forty years ago.

LINCOLN, NEB., July 20.—Musicians and general educators will be interested to know that the Board of Regents of the University of Nebraska (located at Lincoln) recently voted to adopt plans for enlarging the musical activities of the University. Lincoln is one of the leading cities of the United States in the matter of its public school music, allowing eight of the thirty-two credits required for graduation to be earned in the study of music, and Nebraska University, it is said, was the first large state school to accept such credits as entrance requirements. Now the university has arranged to give credit for work in music on terms which recognize the dignity and disciplinary value of this branch of study.

The School of Fine Arts, which at the University of Nebraska includes the departments of music, art and dramatic art, was reorganized in August, 1913, with Prof. Paul Grammann as head of the school. The committee in charge of the work includes Mrs. Carrie B. Raymond, director of music; Dr. Guernsey Jones, Miss Hyde, Prof. H. B. Alexander (writer of the Pageants of 1915 and 1916) and Prof. William F. Dann. At the time of the reorganization special courses in art and dramatic art, leading to the degree of Bachelor of Fine Arts, were arranged at once, but only recently was a similar course in music arranged.

Establish New Department

The plans of the university are simple. Courses will be offered in the history, theory and interpretation of music by members of the regular faculty. Mrs. Raymond's notable chorus work will be continued. After careful consideration the regents have decided to establish a department of theory and history of music, the courses of which shall be open to all students. For applied music students will go to such teachers in the city as are deemed by the university

Regents Establish System of Credits for Theoretical and Applied Music—Latter Branches to Be Taught by "Accredited Teachers" in Lincoln—Students of Music Must Also Take Regular College Courses, as University's Aim Is to Coördinate Musical and Collegiate Instruction

committee as being capable of doing work of strictly college grade, these teachers to be known as "accredited teachers to the University of Nebraska." All teachers so accredited will be nominated to the Board of Regents by the committee on music of the School of Fine Arts.

Instruction in applied music will be given from two points of view. Any student in the university may receive credit for eight hours of applied music, the maximum for any one semester being two hours. Students who wish to specialize in music in the university will enroll in the special course in the School of Fine Arts. In this course approximately one-half of the student's time will be devoted to music and one-half to collegiate subjects. Of course, this must be advanced study. As much preparation will be required for music as for any of the regular college subjects, and instruction must be in keeping with college traditions and requirements. In accordance with the general university rule three hours of work shall constitute the basis for one credit hour. Students in the School of Fine Arts are to receive credits for musical instruction in accordance with the following course of study:

Bachelor of Fine Arts in Music	
First Year	
Instrumental or Vocal.....	5
Harmony or Theory.....	2
Rhetoric 1, 2.....	2
Foreign Language.....	5
Chorus, Glee Club or Orchestra.....	1
Physical Education or Military Science.....	1
16	

Second Year	
Instrumental or Vocal.....	5
Harmony and Theory.....	2
Foreign Language.....	5
Physical Education or Military Science.....	1
Electives.....	3
16	

Third Year	
Instrumental or Vocal.....	5
Theory and History of Music.....	2
Foreign Language (French, German, Italian).....	3
Electives.....	6
16	

Fourth Year	
Instrumental or Vocal.....	5
History of Music.....	2
Foreign Language (French, German, Italian).....	3
Electives.....	6
16	

*One hour of this may go to Chorus, Glee Club or Orchestra. Requirements for teachers' certificates to be met by electives.

The Board of Regents also voted that credits should depend not only upon the time devoted to the subjects, but that they should be checked by methods similar to those used in other departments of the Fine Arts; that the university should not register any student for any course in applied music who is registered for less than twelve hours of university work (inclusive of the music), and that if for any reason a student's work is reduced below twelve hours his music credit shall become invalid.

The accreditments of all teachers of applied music to be elected by the Board of Regents upon the recommendation of the music committee are to be valid for

one year unless revoked by the Board of Regents. These teachers are to be responsible to the School of Fine Arts for reports and subject to its checks, and their students may be examined by the officers of the school before credit is issued. Teachers employed in schools of music shall be accredited only upon nomination of the administration of such schools. Students who procure work in music under instructors not on the accredited list do so entirely upon their own responsibility and shall receive credits only upon examination. It is further ruled by the regents that teachers shall not advertise their accreditation except in such manner as the university may authorize.

The university will not offer a purely musical course, as this sphere of activity is referred to conservatories, for the aim of the University is for a co-ordination of musical and collegiate instruction.

All students who desire to receive credits for applied music in the University must satisfy one of the following requirements in addition to the regular entrance requirements of the University.

a. Pianoforte: Candidate must be able to play Czerny's School of Velocity and the easier Haydn and Mozart sonatas.

b. Violin: Candidate must be able to play the first ten of Kreutzer forty etudes and the easier Handel and Mozart sonatas.

c. Violoncello, organ and orchestral instruments: Candidates must pass entrance examinations equal to the above grade.

d. Voice: Candidates required to be able to play accompaniments to simple songs on the piano at sight or they may offer similar accomplishments on other instruments.

The instruction in the theoretical branches, which will be the only part of the course to be conducted on the

[Continued on page 6]

NEBRASKA UNIVERSITY EXPANDS MUSIC WORK

[Continued from page 5]

campus, will be in charge of Rabbi Jacob Singer of Temple B'nai Jeshurun, who is elected to the post with the title of assistant professor. Rabbi Singer is eminently fitted to take up the work of the new course, being of a musical family and having the unique distinction of being descended from twelve generations of rabbis and cantors. He was born in Russia, but came to the United States at a very early age and is proud that his entire musical education has been secured in the United States. He took his B.A. and M.A. degrees from the University of Cincinnati, and held a fellowship at the same institution. He is a member of the national committee on music in the Synagogues of the United States, has made frequent appearances as piano soloist with orchestras, was the winner of the Kaufmann Kohler prize of \$100 for a study of "History of Hebrew Music" and is recognized as an authority on the subject of Hebrew music.

One of the striking features of musical life at the State University is its course of free concerts or musical convocations, which offer Nebraska students unexampled opportunities for training in musical appreciation. It is very much doubted if any school in the country has a better program of public music,

and certainly very few have its equal. There have been given the past year at the weekly concerts two parallel series of programs, one covering instrumental music of the highest type, the other being a study of the folk-songs and music of the various nations. Mrs. Carrie B. Raymond has these in charge and has given, with the assistance of a string quartet, programs including the nine symphonies of Beethoven and works of Berlioz, Schubert, Mozart, etc.

Practical Concert Giving

These concerts and those of folk-music (which are participated in by the University Chorus of 200 voices and soloists) are given in Memorial Hall and are attended by large and attentive audiences. In the course of folk-music have been included programs of Scotch, Irish, Welsh and English folk-songs, romance folk-songs (French, Spanish and Italian) and concerts of German student songs and songs of the Tyrol; Hebrew music has also been heard. All in attendance at these concerts are furnished with explanatory notes written by Prof. H. B. Alexander. All University classes are dismissed during the hour. All symphony programs are prefaced by a Saturday afternoon piano interpretation and lecture by Professor Dann, which is designed to foster musical appreciation. No credit is offered for at-

tendance at these concerts or lectures, but it is gratifying to observe that the hall is always well filled.

The large three-manual organ in Memorial Hall is one of the finest in the city and was presented to the University in 1898 by the Alumni and friends of the school. It had been built at Omaha for use at the Trans-Mississippi Exposition. Prof. Laurence Fossler of the University and Director Willard Kimball of the University School of Music were instrumental in bringing about its purchase.

Annual "Messiah"

The Thanksgiving and Christmas seasons are always celebrated at Nebraska with suitable services. The annual performance of the "Messiah" during the last week before Christmas vacation by the chorus, soloists, strings and organ, under the direction of Mrs. Raymond (who has been associated with University music for nearly a quarter of a century), is a notable event which is attended by a reverent throng of listeners.

Each year the University assists in the annual community pageant, furnishing several hundred of the singers and other performers.

The crowning musical event of the year at the University is the annual May Festival which is held under the auspices of

the Board of Regents. For the past several years Dr. C. B. Cornell, director of the University Band, has had charge of the local management. Orchestras of first rank, including the Minneapolis Orchestra (three times) and the New York Symphony, under Walter Damrosch (twice), have played in the city during these festivals, and Mrs. Raymond and the chorus have given "Tannhäuser," "Cavalleria Rusticana," "Samson and Delilah," "Hiawatha's Wedding Feast" and other works of equal rank.

There are, of course, many other events of musical interest at Nebraska, as the important annual appearance of the Kosmet Klub, which once a year stages an opera. This is a distinctly Nebraska affair, as libretto and music must be written by students, and no others than students may participate. Many of these operas have had their first performance in the splendidly equipped Temple Theater, which was presented to the University by John D. Rockefeller. Glee club, band and other musical clubs of the University assist materially in the extension work of the school, and with the branching out of the musical activities of the school as just announced the usefulness of the University in the development of the art of music throughout the State should be of the highest value.

HAZEL GERTRUDE KINSELLA.

GIVE COMMUNITY MUSIC ON A CHICAGO PIER

Civic Association and Harbor Board Join in Project—City's Prominent Choruses Unite in Three Cosmopolitan Programs—Mayor Thompson Makes An Address—"Thais" and "Hoffmann" Presented Delightfully at Ravinia Park

Bureau of Musical America,
Railway Exchange Building,
Chicago, July 30, 1916.

LAST week's music was divided between the community singing at Chicago's \$4,000,000 Municipal Pier and the opera and symphony concerts at Ravinia Park.

At the former place thousands of music-lovers gathered on the three evenings, Monday, Wednesday and Friday, to participate in the somewhat lengthy, cosmopolitan programs which had been arranged by the Civic Music Association in conjunction with the Harbor Board of Chicago and on every evening devoted to the concerts all the prominent choral societies of the city came forward with right good will to give to the large general public of the city a chance to join with them in their musical work.

Monday evening the concerts were inaugurated with the "William Tell" Overture by Rossini, performed with much enthusiasm by the Chicago Band, an organization which has grown to occupy a distinct place in Chicago's musical spheres and a band fostered and sustained through the efforts of the Association of Commerce and a large number of public-spirited citizens.

The band gave excellent assistance to the various singing societies and also played the accompaniments for the community songs in which the audience joined at times with real gusto.

Audience of 4000

After the "Star-Spangled Banner" had been sung by the entire assemblage, which numbered some four or five thousand persons, the Apollo Musical Club of Chicago gave an inspiring rendition of the "Hallelujah" Chorus from Handel's "Messiah," led by William L. Tomlins, who was given the honor of directing all the community songs and who has long been known in Chicago's musical circles as the former director of the Apollo Club.

Some very fine singing by the Vereinigte Männerchor, under the direction of Karl Reckzeh, followed a very short but brilliant speech by Mayor William Hale Thompson, who was introduced by Angus S. Hibbard, the second vice-president of the Civic Music Association.

The pier is an extraordinary structure about a mile long, with a fine rotunda at the farthest end, containing seats for some 3300 people. Mr. Hibbard told me that to accommodate the immense crowds of Monday evening, some 500 extra seats had been placed within, but there were at least a couple of thousand listeners on the two balconies surrounding the hall, sitting in the windows and joining in such songs as "Illinois," written to a very tuneful waltz melody; "Old Folks at Home,"

"How Can I Leave Thee" and other well-known songs.

Mr. Tomlins Directs Throng

Mr. Tomlins was in his element in directing the entire assemblage, including

Mendelssohn Club, the Marshall Field and Company Choral Society, the Rock Island Railroad Glee Club, the Chicago Telephone Company Glee Club, the Peoples' Gas Company Choral Society, Commonwealth Edison Company Choral So-



Three Ravinia Park Artists, Mabel Garrison, Henri Scott and Richard Hageman, Enjoying a Spin in the Neighborhood of Highland Park, Ill.

the band, the singers on the stage and the vast audience, and became a popular idol.

The German singers were very well received and their songs performed without accompaniment were some *volkslieder* which have centuries of traditions behind them. Mr. Reckzeh held his men under absolute control and their singing may be classed as very finished.

After such band numbers as Wagner's "Tannhäuser" March, one of Sousa's marches, given as an encore, and Elgar's "Pomp and Circumstance" March, about 250 Polish singers, comprising the Filareci Singing Society and the combined choruses of the St. Helen's Singing Society, the Holy Innocent Singing Society and the Rybowski's Musical Club, all under the direction of Bruno Rybowski, presented several Polish folk-songs and melodies with considerable enthusiasm, and a final community number, "America," ended the first evening of music at the Municipal Pier, an occasion of which both the Harbor Board of Chicago and the Civic Music Association can feel justly proud.

The second evening, Wednesday, the Glee Club of the Association of Commerce, and singers from the Chicago

city, International Harvester Glee Club, under William L. Tomlins, the Local Clubs of the Civic Music Association under Edward Collins, with Naomi Nazor, soprano, as soloist, and the Haydn Choral Society under H. W. Owens, took part, and Friday evening the third concert was given with the assistance of the American Choral Society under Daniel Protheroe, the Chicago Singverein under William Boeppler, and the Lincoln Exposition Folk Song Chorus under Mrs. E. Azalia Hackley.

Last week's additions to the Ravinia Park repertory were excerpts from Massenet's "Thais" and Offenbach's "Tales of Hoffman," both these works being performed under the efficient and spirited direction of Richard Hageman, conductor. In "Thais," which was sung last Tuesday evening, Marguerite Beriza did the best work which she has displayed thus far this season, though her performances of "Tosca" and *Countess Gil*, as well as her "Carmen" were all admirable operatic characterizations.

"Thais," however, seems to lie best for her vocal gifts and she sang the "Mirror" song and the music of the desert in the third act especially well.

She has evidently studied the rôle as to

its dramatic possibilities and made many subtle points with a particularly deft touch.

As "Thais" is more particularly an opera for two leading singers, the other artist of the evening to be considered was Morton Adkins, whose *Athanael* was one which gave much satisfaction from a vocal standpoint. His voice is of rich quality and sympathetic, and his singing disclosed intelligent handling of his vocal metier and a consistent reading of the text.

Of course Harry Weisbach's rendition of the "Meditation" was re-demanded and the orchestra under the direction of Mr. Hageman played the orchestral score with a wealth of tone and with fine shading. The "Phèdre" Overture by Massenet which preceded the opera disclosed in this New York conductor a musician of unusually rare attainments. He has a magnetic personality and he conveys by his expressive beat his slightest wish to the men under him. He has gained the admiration of the entire musical organization of Ravinia Park since his advent this season and he has become deservedly popular for his many excellent musical qualities.

The performance of "Tales of Hoffman" was also given under his leadership and has proved one of the most enjoyable operatic presentations of the year.

Mabel Garrison Charms

Mabel Garrison as *Olympia* is one of the prettiest dolls I have ever seen since this opera was first heard out here, and vocally, she gives it a charm which is rare indeed. She sings the music of the rôle with naiveté and with a certain drollery much in keeping with the idea of the mechanical doll, and later as *Antonia* rises to the proper heights in the lyric delineation of this more serious rôle.

Orville Harrold's *Hoffmann* is carried by this tenor with an easy grace and with good vocal equipment, Estelle Wentworth was a pretty *Giulietta* and sang her part of the barcarolle very effectively, Morton Adkins as *Dappertutto* and as *Dr. Miracle* showed that he possessed dramatic as well as vocal talents, Octave Dua as *Cochénille* and *Franz*, earned for himself considerable applause, not only for his singing but also for his gifts as a comedian, Margaret Jarman did well as *Niklaus* and Henri Scott in a short rôle and Louis D'Angelo and William Schuster completed the cast.

MAURICE ROSENFELD.

Thuel Burnham Leaves for Summer Home at Martha's Vineyard

Thuel Burnham, the pianist, has signed a five-years' contract with Harry Culbertson, the Chicago manager. Mr. Culbertson has secured a goodly number of engagements for the young pianist, beginning Oct. 6. Mr. Burnham left last Monday for his summer cottage, "Blenheim Lodge," at Martha's Vineyard, where he will prepare his réper-toire for the coming season.

Walter Hyde, the tenor, has returned to England after a visit to the British Front with a concert party.



Dear MUSICAL AMERICA:

If an argument were needed to show the ridiculousness of the craze for everything foreign, not only in music, but in art, jewels, furniture and clothes, that has governed this country for years we can surely find it in certain revelations which have recently been made, when the estates of two very prominent New Yorkers were appraised by the public officials.

You may remember that Isidore Strauss and his worthy wife went down together in the "Titanic" disaster. Mr. Strauss, you may know, was one of the principal owners of the department store known all over the country as "Macy's."

He left a large estate. Among his properties was what he believed to be a more or less valuable collection of paintings. Among them were some pictures by Corot, the world renowned French artist. These Corots, for which, no doubt, Mr. Strauss paid thousands and thousands of dollars, were put down by the appraiser as not very good copies and valued at about a couple of hundred dollars.

Immediately after that the estate of Dr. Witthaus, the distinguished analytical chemist and scientist, was appraised. Dr. Witthaus possessed a great deal of property, and also believed that he had a collection of paintings of value for which he had, no doubt, paid out many, many thousands of dollars.

These paintings were declared to be mostly junk.

Seligman, the great Paris expert, has declared that over \$20,000,000—just think of it!—have been invested in this country in fake Corots. And yet there are plenty of artists of talent—Americans and others—in our great cities who cannot get for their pictures the price of the frames, while our rich pay out fabulous sums for fakes.

Don't you think the time has come for something more than a protest? For a change of attitude in this regard?

Here is poor Blakelock in a sanitarium, having lost his mind when he could not sell his pictures, many of which were taken by the man who gave him board out of charity, and who stored away the canvases in his attic, not believing they were worth framing.

To-day, as you know, single pictures of Blakelock's have been sold for as high as ten and twenty thousand dollars each.

What applies to art applies largely to the musical situation.

I would be among the first to assert that there is scarcely any reward too great for the foreign artists who have come to us, in the fullness of their powers. But what shall we say of the artists who have come to us as a last resort when they have scarcely a tooth or a tone left in their heads, and demand and receive fabulous prices on the strength of their past reputation, while splendid young American talent cannot get enough encouragement to pay for board, lodging and railroad fares? Don't you think, also, that the time has come not alone for protest but for a change of attitude?

In other words, while we should pay due deference to a great reputation in all things, at the same time let us put matters of art "on the merits" and not, like a lot of sheep, follow mere reputation, even when it is scarcely a shadow of its former self.

You no doubt remember how poor Granados, the Spanish composer of "Goyescas," perished, with his wife, when the "Sussex" was torpedoed in the English Channel.

Granados, you know, had engaged passage by another steamer to take him to Spain, but cancelled it and took a later steamer in order to meet a request from the White House to come and play some of his compositions before the President, which, in true European style, he regarded as more or less of a command.

It now transpires that Granados's life might have been saved had it not been for his unfortunate lack of confidence in what he called "pieces of paper."

He had received large sums here, partly from his royalties for the opera, also from concert and other engagements, but principally from the payments made by the Victor Talking Machine Company.

This money he refused to accept in negotiable bills and insisted on carrying the whole amount in gold in a belt which he wore around him. It was this tremendous weight of gold which carried him down and indeed prevented his life being saved, for it is understood that he sank almost immediately.

Poor Granados is by no means the first to whom a similar disaster has come from the same cause.

Bavagnoli, one of the conductors at the Metropolitan last season, seems to have struck a streak of bad luck.

He was not re-engaged by Gatti, although he had shown considerable talent and was a most amiable man, as well as a thoroughly competent musician. Then he accepted an engagement to go to South America to the Opera at Buenos Ayres. You know, at Buenos Ayres there are two operas: the Colon, where Martinelli is singing and where Caruso has sung, and the Opera House. When Bavagnoli reached Buenos Ayres he found that the Opera House was closed owing to the failure of the impresario and the company.

So he will have to come all the way back with nothing but the expense and the long voyage for his pains.

Reports about Martinelli vary. Some claim that he made good in Buenos Ayres and pleased, while others insist that he did not make the success that was expected and is much chagrined over it.

Rosa Raisa, the soprano, on the other hand, seems to have won a conspicuous success in South America.

You remember she was with Cleofonte Campanini three seasons ago. This year she scored a great hit in Italy in "Francesca da Rimini."

Raisa will be with Campanini again this season.

Gossip in the operatic world, some of which is now located in Lake Placid, at Long Lake and at Raquette Lake, in the Adirondacks, is much concerned with two reports. The one the coming divorce between a very prominent member of the German section of the Metropolitan and her husband, who is now in Italy.

The divorce, it is said, is contemplated by the lady and not by the gentleman. This is striking the operatic world hard for the reason that the two were believed to be much attached to one another.

The other report is to the effect that Mme. Polacco, the wife of Polacco, the Metropolitan conductor, has inherited a million lire, or something like \$200,000.

She was already a woman of considerable means when Signor Polacco married her.

What effect this will have on the fortunes of the distinguished *maestro* remains to be seen. Certainly if everything is lovely in that *ménage* it would make Signor Polacco absolutely independent of the various intrigues at the Metropolitan and also of the possible success of the efforts of those who are determined to bring Toscanini back to this country, at any rate as soon as the war is over, which they expect may be this fall.

So the managers have decided to take a stand against any dictation by the composer as to the way in which his opera shall be produced, and certainly with regard to his insistence that the score and book must be absolutely adhered to without any change until after the first night.

The first bomb which has been exploded has resulted in Klaw & Erlanger giving up the idea of producing Victor Herbert's new Irish opera.

Herbert demanded that no changes should be made unless satisfactory to him and after the work had been tested in its integrity by a public performance.

Klaw & Erlanger refused to accede and the result is that the production is off.

It is said that a number of other managers will follow Klaw & Erlanger's lead in the matter.

Now there is much to be said with regard to this situation on both sides.

MUSICAL AMERICA'S GALLERY OF CELEBRITIES—No. 34



Pietro Mascagni, Eminent Composer of "Cavalleria Rusticana" and Other Well-Known Operas. Mascagni is One of the Very Few Composers Who Can Conduct as Well as He Can Compose. The Cartoonist, Viafora, Has Been Particularly Happy in Making This Cartoon, as, if You Will Look at the Picture Closely, You Will Find That the Eyebrows and Nose and the Lines Around the Mouth Show Mascagni Conducting, While in the Hair He Has Shown on the White Horse the Figure of "Isabeau," the Leading Rôle in the Composer's Opera

In the olden days productions, whether of dramas, operas or musical comedies, were made with the play or score looked upon as holy writ—something sacred, that must not be touched.

The authors used to sit at rehearsal and not only have cold feet but be seized with epilepsy if so much as a word was changed.

Then came the first night, when the play or the opera often dragged on till long after midnight, which resulted in protest from the press, a hurry call next morning to all concerned, a rehearsal or so at which the production was mercifully cut in order to make it conform to a reasonable time, and so enable people to go to bed instead of going to breakfast afterward.

That was the old method.

Of recent years many of the productions have been more or less built up at rehearsals.

This has been largely the result of the method introduced by that past grand master of stagecraft, David Belasco.

It was found that this method was advantageous for the reason that often things which had a profound literary or musical value, when it came to putting them into action on the stage did not have anything like the appeal.

As one prominent manager said not long ago, it is a good deal better to do your cutting, pruning and fixing before the first night than afterward.

This, however, does not appear to be Mr. Herbert's view. He takes the ground, no doubt, that, as a successful

composer of light opera, probably the most successful in this country, he has the knowledge and has acquired the experience which entitle his work to be produced exactly as he has written it, and on the merits.

If changes are necessary let them be made afterward, but only with his sanction.

In all such matters it would seem that there is a middle course.

The difficulty here arises, however, in this well known fact among producers, artists, singers and players, that never mind what the impression is of a work when it is read, the impression made at rehearsal is sure to be different in many regards, while the production on the first night may in turn produce an entirely different effect from that expected.

Not only is this true with regard to the work itself, but with regard to the individual performers. There are actors, actresses, singers, who are wonderful at rehearsal, though, somehow or other, they fall down with the public in front when the work is produced.

On the other hand, parts that were looked upon as comparatively insignificant seem to shine out and are received by the public with the utmost favor.

Even the most astute, the most experienced managers who have been in the business for years never can tell till that first night verdict is rendered as to what the public and the press will think and say of their production.

[Continued on page 8]

MEPHISTO'S MUSINGS

[Continued from page 7]

Commissioner of Licenses George H. Bell is to be congratulated for inaugurating a needed reform. In this, however, he is only following what has been customary in Boston for several years past—namely, the insistence that street organs be not only tuned, but kept in tune.

When you realize that there are nearly a thousand street organ grinders who have licenses to play and torture the ears of the unfortunate, you come to the conclusion that however much the people of the street and the thousands of children in the tenement districts may like the organ grinder, there is a limit to human endurance when the organ, woefully out of tune, old and wheezy, starts to play "Deutschland Ueber Alles" or the "Marseillaise."

Talking of "Deutschland Ueber Alles," how many know that the professor who wrote the words of that song, which all the Germans are singing to-day, was thrown out of his job and forced by the authorities to flee to Mecklenburg because of his advanced opinions? And to-day the Germans regard him as a hero!

To return to the organ grinders. You would be surprised, perhaps, to know that there have been some wretches who deliberately put their organs out of tune so that they might be liberally paid to move to the next street.

Now that the worthy commissioner has started with the organ grinders, let him go one step further and put a ban on "dot leetle German band" that comes around and of which no two instruments are ever in tune.

I am a peacefully inclined Mephisto and desire to live on good terms with man and beast, but I have no hesitation in declaring that when the clarinet of one of those "leetle German bands" starts up near me I am filled with thoughts of murder. I want blood!

As not only the actresses but the singers are constantly in need of new press material with which to attract attention to themselves, let me suggest a story which will go without being blue-penciled.

All they have to do is to follow the example of Mrs. Blackton, who the other day went into the water on the north shore of Long Island up to her ankles, thought she saw a shark, went into hysterics, then ran headlong to the shore, called up Louis Tiffany on the 'phone, as well as dear Colonel Roosevelt and a few other prominent citizens at Oyster Bay and elsewhere, and so got into all the papers to the tune of half a column.

So I say to those desirous of publicity: Go into the water—not too far—see a shark, or think you see one, it may be only a floating beer bottle, but that doesn't matter, but be sure to scream, rush to land, then use the 'phone liberally and you will become part of "the news of the day."

Says

Your

MEPHISTO.

George Sawyer Dunham, who collected and rehearsed the mammoth chorus for the outdoor production of "Elijah" given in Braves' Field, Boston, in early summer, is spending his vacation in Oak Bluffs, Mass., and while there is presiding at the organ for the Sunday services of the Episcopal Church.

Ruth Vincent has been singing lately at the London "three-a-day" Palladium.



LUCA BOTTA

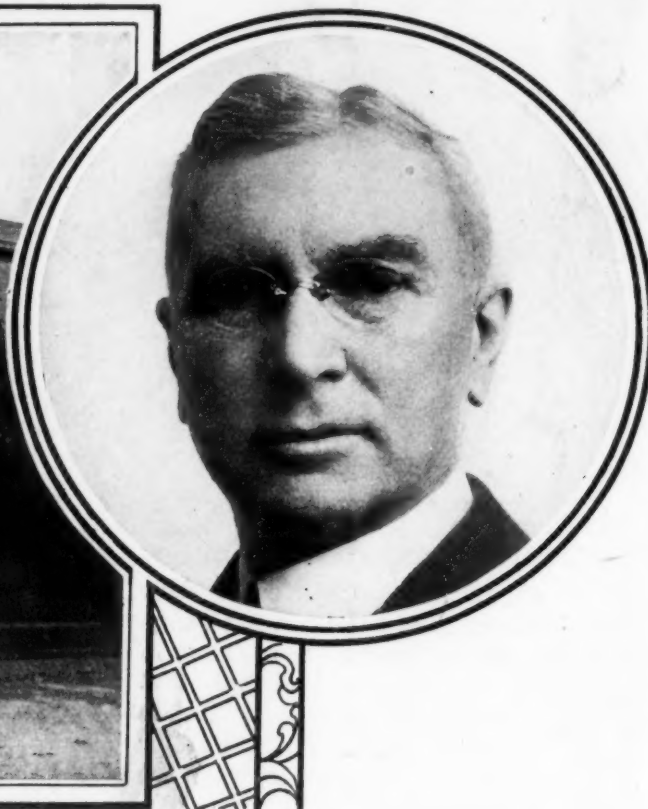
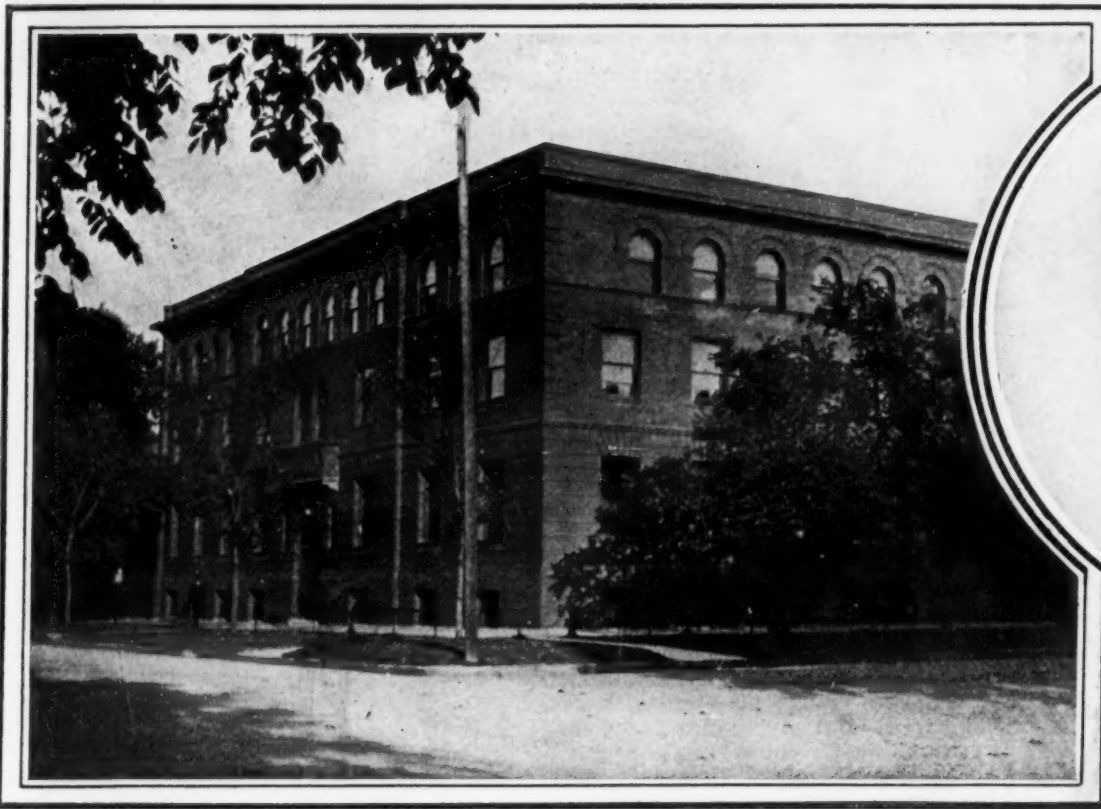
TENOR

METROPOLITAN OPERA HOUSE

CONCERTS

MANAGEMENT
SPIZZI and CAMPANARI
LONGACRE BLDG., NEW YORK

PIONEER MUSICAL EDUCATOR OF LINCOLN, NEB., IS WILLARD KIMBALL



The University School of Music, Which Annually Brings a Number of the World's Greatest Artists to Lincoln, Neb. On the Right, Willard Kimball, Director of the School and President of the Nebraska State Music Teachers' Association

LINCOLN, NEB., July 26.—Certainly no one person is so worthy to be credited as a prime factor in the advancement of "musical Lincoln" as is Willard Kimball, director of the University School of Music. Mr. Kimball is Lincoln's pioneer musician. Before his coming to the city in 1894, those desiring extended study along musical lines had been obliged to go further East.

Mr. Kimball came to Lincoln well equipped for the work which he undertook, being a graduate of Oberlin, class of '73, a pupil of G. D. Whiting of Boston and of Dr. Oscar Paul and Carl Reinecke of Leipzig. He had been instructor at Oberlin and had organized and directed the music school at Grinnell, Iowa. Mr. Kimball was the creator of the University School of Music, and when one knows what he has accomplished as director, with comparatively scant material outside his own skill, knowledge and enthusiasm, the results seem marvelous. Feeling the assurance of future success, he set about to build the structure which has been the only home of the school. This was a private enterprise of the director, which showed his zeal for the work and his determination to place at the service of the people

of Nebraska facilities unsurpassed in the West.

The first teacher of piano and composition was the now-famed Martinus Sieveking, then fresh from a two-years' tour with Adelina Patti. Mr. Kimball has, from the first, recognized only the highest standards of art, and the candidates for graduation here must have completed one of the most comprehensive courses of study offered in a music school in the United States. Mr. Kimball has built up the school, in the point of registration, to over 700 students a year, not including the hundred who receive free instruction in the normal department.

As proof of Mr. Kimball's executive ability may be mentioned the fact that he had charge of all the music at the Trans-Mississippi Exposition at Omaha some years ago, and that he is at present president of the Nebraska Music Teachers' Association (being an enthusiastic believer in standardization of music teaching). He has been most successful as a manager, and has brought to Lincoln the very best in the musical world. Because of his high ambition, there have, indeed, been discouragements and sometimes concerts which have entailed to him a personal loss, but with a vision of what he would do for his city and for his students (who are always admitted to concerts at nominal prices), he has persevered, until now Lincoln is

known as one of the most musical cities in the entire West.

800 Silver Dollars in Box Office

Mr. Kimball during his twenty-two years' experience as a Nebraska manager has acquired a fund of anecdotes concerning the many great artists who have come under his direction. Some years ago when Paderewski made his first appearance in the city, he played at the new Auditorium under Mr. Kimball's management. The sale of tickets was so great that the printed forms were all used and silver dollars were used in their place. These were pushed through a slot as the people crowded through the door, and at the beginning of the concert the ticket seller found himself standing in the midst of over 800 silver dollars.

On this night a crowd of University students, who did not have the "price" and who were anxious for a glimpse of the great artist, climbed the roof of the Auditorium to the skylight. Now the roof was made of tin and the noise of the clambering feet was so hideous that Paderewski, not knowing what might be coming, precipitated himself from the stage and could scarcely be prevailed upon to return. And it was only after the management had dispersed the crowd from above that he was induced to resume the concert. H. G. K.

MRS. CHAMOT IN LECTURE-RECITALS

Ithaca Soprano in Special Series—
New Faculty Members at
Conservatory

ITHACA, N. Y., July 28.—Mrs. Cora Genung Chamot, for fifteen years soprano soloist in the First Congregational and Sage Chapel Choirs, has gone to Wyoming, N. Y., to be the guest of Mrs. Coonley Ward for two weeks, where she will give several recitals in connection with lectures given by Mrs. Robert Emerson.

Mrs. Chamot is known in Ithaca not only as a favorite soprano, but also for the last ten years as a very successful teacher. She began her studies in this country, later studied with Mme. Marchesi in Paris, with Oscar Saenger and her latest and favorite teacher is Isadore Luckstone of New York. Upon her return from Wyoming, Mrs. Chamot, together with her husband, Prof. E. M. Chamot, head of the Sanitary Chemistry Department of Cornell University, will spend two weeks at Highmount, Catskill Mountains, the guests of Mr. and Mrs. Luckstone.

The Ithaca Conservatory of Music has lately added to its staff two musicians of considerable ability, Leon Sampaix and Edward Royce.

Both men are pianists of broad resources and will be valuable acquisitions



Mrs. Cora Genung Chamot, Soprano and Teacher

to the musical public of Ithaca, which is given opportunity to hear many recitals at Conservatory Hall free of charge.

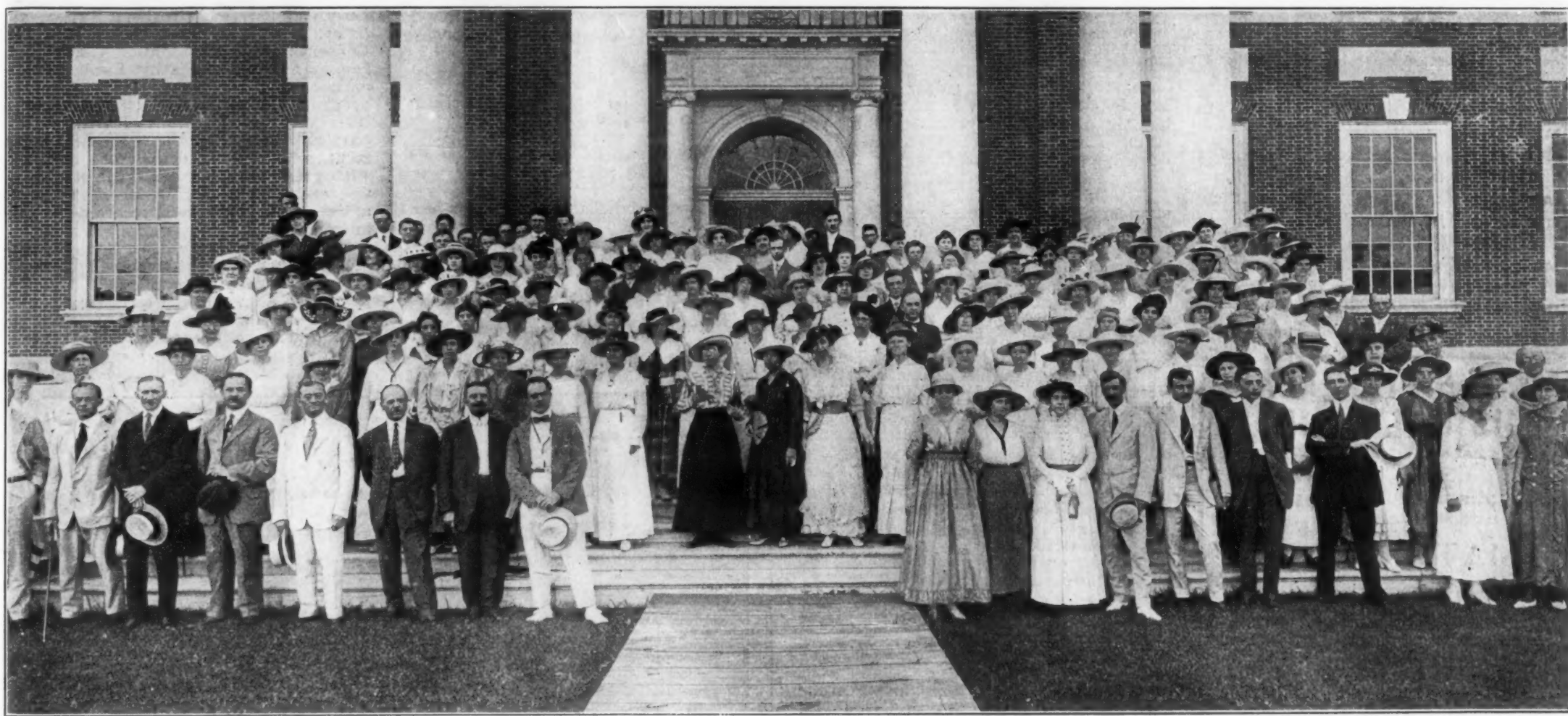
Mr. Sampaix enjoys an international reputation, having been identified professionally with music centers such as Brussels, Berlin, Vienna and Paris. He will have charge of the piano department. Mr. Royce will be director of the theory, harmony and composition departments. He received the degree of Bachelor of Arts, with honors in music, from Harvard University and later studied in Europe. Mr. Royce has written many compositions, which have been presented by such artists as Harold Bauer and David Bispham. N. G. B.

Clarksburg, W. Va., Club Selects Artists for Coming Season

CLARKSBURG, W. VA., July 29.—A meeting of the officers of the Marcato Music Club was held at the home of the president, Cora M. Atchison, on July 27 to select artists for the series of recitals to be given the coming season. Those who will appear in this course are Paul Alt-house, tenor of the Metropolitan Opera Company, who will be heard in recital with his wife, Zabetta Brenska, mezzo-contralto. John Barnes Wells, tenor, and Annie Louise David, harpist, are the other artists who will be heard in Clarksburg during the coming winter.

On Aug. 1, the Oriental music drama "Joseph" had its first presentation in the Auditorium at Ocean Grove, N. J.

BALTIMORE SUMMER SCHOOLS HEAR FINE RECITALS



Students and Faculty of Peabody and Johns Hopkins Summer Schools at Lawn Fête Given at Homewood

BALTIMORE, MD., July 27.—The growing interest which is being taken in the series of recitals given in connection with the Summer Schools of the Peabody Conservatory of Music and of the Johns Hopkins University again became evident in the attendance at the fourth recital of the series on Friday evening, July 21, at which occasion

George F. Boyle, the young Australian pianist, and Joan C. van Hulsteyn, the Dutch violinist, both members of the teaching staff, were the artists.

Mr. Boyle began the program with a poetic interpretation of the MacDowell "Keltic" Sonata. But it was in a group of original piano compositions that he gained most attention, his "Serenade," "Evening" and "Habanera" having dis-

tinctive qualities that impressed the audience. He also played some pieces of Albeniz, Ravel and a Tausig Paraphrase on some themes of Strauss, which enabled him to disclose his pianistic abilities with regard to style and technique. Mr. van Hulsteyn, in a group of interesting pieces, gave evidence of his command of the violin. Howard R. Thatcher was the accompanist.

The fifth recital of the series was

given on Sunday afternoon by Margaret P. Ingle, organist, assisted by Ruth Oswald, soprano. Miss Ingle presented compositions of Bach, Henselt, Schubert, Strauss and Wagner. Miss Oswald sang an aria from "Elijah" and the Bach-Gounod "Ave Maria" with good effect.

As a relief from the routine of study the students and faculties of both schools attended a lawn fête given at Homewood on July 15. F. C. B.

BLIND GIRL AS THEORY PUPIL

Edgar Stillman-Kelley Describes Work with Leila Holterhoff

Speaking recently of some of his interesting experiences as a teacher of musical theory in Berlin, Prof. Edgar Stillman-Kelley described his way of giving instruction to Leila S. Holterhoff, the blind *lieder* singer.

"Owing to the fact that this accomplished young artist lost her sight in infancy it was necessary to formulate a special plan for her work," said he. "I say special plan, because Miss Holterhoff's entire education has been conducted on the same lines as that of one having sight. She is a graduate of the Marlboro School in Los Angeles, and at the age of sixteen years secured a State diploma as teacher of Latin.

"My task was greatly lightened on account of Miss Holterhoff's unusual gifts and cultured mind. Being blessed with absolute pitch, she was soon enabled to dictate to her own amanuenses the solutions of the various musical problems, for after explaining to her the methods of building tone structures she seemed not only to hear but to visualize this process and to grasp the underlying principles in an extraordinary manner. Miss Holterhoff's loss of sight seems to have proved a musical blessing, inasmuch as it has developed her powers of concentration and given her a sensitiveness to tone quality and tone color seldom found in the theory student."

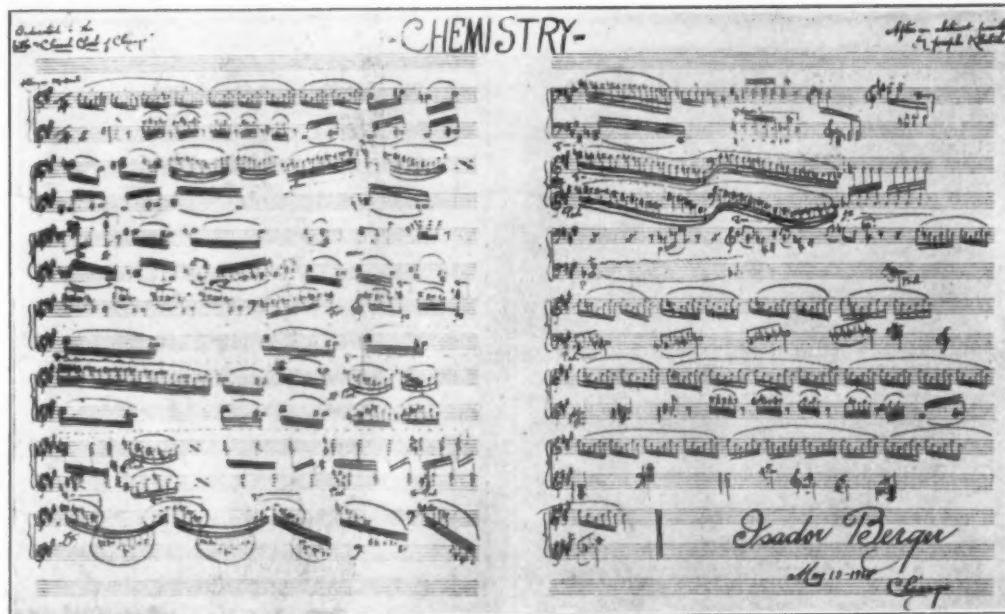
Spalding to Set Eugene Field Poems to Music

Albert Spalding, the American violinist, who is at present at work on a number of new native folk-lore compositions, has in addition to these also taken a great interest in some of the more popular poems of Eugene Field, and during his summer vacation will set them to music.

Guiomar Novaes in Newport Benefit

The young Brazilian pianist, Guiomar Novaes, has been engaged for an appearance in Newport Aug. 5 at the residence of Mrs. Perry Belmont, the concert being for the benefit of "Les Enfants de la Frontiere," a charity conducted by Mrs. Bliss of the American Embassy in Paris.

ABSTRACTIST MUSIC SHOWS REACTIONS OF CHEMISTRY



Reproduction of Piano Score of an "Abstractist" Composition by Isador Berger, Founded on Painting Called "Chemistry"

Bureau of Musical America,
Railway Exchange Building,
Chicago, July 26, 1916.

THE way a futurist composer treats his theme is shown in the piano score of an "abstractist" orchestral composition by Isador Berger, Chicago violinist and composer of "abstractist" music. The composition is supposed to be a reproduction in tone of an "abstractist" painting called "Chemistry" by Joseph Kleitsch. The painting is a war of conflicting colors and explosions, and is supposed to represent the flow of atoms, the union of gases and the disintegration of cosmic substances. It was recently displayed in an exhibition of the Palette and Chisel Club of Chicago.

Because it is utterly impossible to play the composition on the piano in a way that will give anything like the effect of the orchestral score, Berger has not attempted in his piano score to do more than give an outline of his compo-

sition. The staves are not even divided into measures.

The continuous flow of matter is represented by a constant flowing of notes in the first line of the composition. This flow is kept up practically through the whole work. It moves continuously and is built on concord. It is constantly interrupted by slight musical explosions, which represent the meeting and explosion of gases.

On the second page the reader will notice a remarkable pair of runs. The left hand runs down on the black keys only, beginning on D Sharp, while the right hand, beginning on E Natural, runs down on the white keys. The rising of blue gases, pictured in Kleitsch's painting, is musically painted by short runs, near the end of the composition.

Berger leaves for New Mexico this month to witness the flute dance and snake dance of the Hopi Indians, which he expects to set to music.

FARNSWORTH WRIGHT.

FRANCES INGRAM DEFIES HEAT

Popular Contralto Sang in Five Concerts in July—Journeyed 3000 Miles

In spite of the hottest July weather on record, Frances Ingram, the Chicago Opera contralto, sang before 16,000 persons in five concerts and covered some 3000 miles in so doing. On July 8 Miss Ingram appeared before 3000 at the Bay Shore Chautauqua, Houston, Tex.

During the week of July 9 Miss Ingram gave three recitals at Edmond, Okla., before audiences none of which were less than three thousand in number. Following a hurried jump from Edmond to Cincinnati, Miss Ingram appeared at Music Hall, Cincinnati, as soloist with the Cincinnati Symphony Orchestra and a picked choir of three hundred voices from the May Festival chorus. This concert was given as one of the events of the International Convention of Rotary Clubs. Miss Ingram's solo numbers with the orchestra included the "Voce di Donna" aria from "La Gioconda" and "Dawn in the Desert," by Gertrude Ross. She also sang the contralto solo in the Brahms Rhapsody with the Festival Chorus. The ovation given Miss Ingram at this concert was in line with the triumphs of the week previous.

Genevieve Finlay Stewart and Dr. Harpin Soloists at Narragansett Pier

NARRAGANSETT PIER, R. I., July 24.—Genevieve Finlay Stewart, contralto, and Dr. A. J. Harpin, baritone, were the soloists at the Sunday night concert at the Mathewson July 23, delighting a large audience with offerings by Ward-Stephens, Bruno Huhn and Norton. The Hoyt Quartet also added to the pleasure of the program. William Dreyfus was at the piano for the soloists.

Hundred Pupils in Helen Allen Hunt's Class at Ithaca

Mrs. Helen Allen Hunt, who is in charge of the vocal department of the Cornell University Summer School, has been giving four lessons a week to a class of more than one hundred during the summer session, and has also forty private pupils who take two lessons a week. The summer sessions at Cornell close on August 16.

ZOË CHESHIRE TELLS SECRET OF KEEPING HARP IN PERFECT TUNE

By ZOË CHESHIRE

[Miss Cheshire was formerly professor of the harp in the Guildhall School of Music, London, England, and was daughter and pupil of the eminent harpist, the late John Cheshire (harpist to H. R. H., the Duke of Edinburgh.)]

"**L**EARN to string and tune your instrument," is my earnest advice to harp students.

I have frequently been complimented on my harp's being and *staying* in tune. Many musicians have expressed their surprise at this, seeming to take it quite as a matter of course that the harp should be out of tune. While it is true, to a certain extent, that many harps are out of tune, the fault should be laid to the players and not to the instrument.

In studying with my dear father, the late John Cheshire, I was taught not only how to play the harp, but also how to string and tune it. But how few students pay attention to this most important branch of their study.

It is not only the tuning of their instruments that students neglect; very few know how to choose a string best suited to the harp or how to put the string on correctly. In many cases the use of a string gage is unknown.

There are, however, many professional players who do not trouble to use the gage, but merely ask the salesman for a string, and take it without even looking at it. As a string is very often about two sizes thicker or thinner than the one it is supposed to represent, the importance of using the string gage can be seen.

Effects of Careless Stringing

One bad effect from this careless stringing is the poor tone heard so often from the harp, especially in the upper register. Although the quality of tone produced from the harp depends greatly on how the string is pressed by the finger, it is impossible to get a strong, clear tone from an instrument that is poorly strung.

The wonderful tone for which my father was noted was due in a great measure to the perfect stringing of his instrument. A harp too thinly strung has a weak, tinkling sound, and it is quite useless in an orchestra, as hardly a note can be heard. Again, little effect can be obtained from a harp too thickly strung, the tone being dull and heavy and having no carrying power whatever.

Harp students should be taught the use of the gage and choice of strings from the beginning of their studies, and until they have been thoroughly instructed in these subjects they cannot expect their harps to be in perfect tune in all keys. Harps that are not equally strung cannot be.

Putting on the String

How the string is put on has a great deal to do with a harp's keeping in tune. A string put on badly will keep on slipping and requires constant tuning. Many players in putting on a string tune it up slowly to the accompaniment of a constant twanging which is painful to listen to and quite unnecessary. A good string properly put on is quickly tuned and requires only a little touch after being used to remain so. But, as I have stated, it must be a good string, as no satisfactory results can be obtained from cheap ones. The student should buy the best, no matter what the cost, and he will find the benefit in the fact that he breaks very few and has no trouble in tuning them, provided he has first learned to put them on correctly. It is by close attention to all these details that I keep my harp in tune. My pupils are proficient in this respect and enjoy the instrument much more than those who depend on someone to tune their harps whenever they wish to play.

The impression that the harp is an instrument difficult to tune and keep in tune deters many from learning it, but the student who is taught correctly will find that a good harp, properly strung, is not only easy to tune, but to keep in tune.

AMATO WOULD SING "DANTE"

Noted Baritone Longs for Opera Based on Life of Poet

Pasquale Amato, baritone of the Metropolitan Opera Company, would like someone to write an opera for him in which the chief character would be the Italian poet, Dante. The event which originally inspired the singer with a desire to appear as the author of the "Divine Comedy," occurred in Rome about ten years ago. The Italian composer, Gastaldon, had written a serenade which showed Dante on the bridge in Florence at the moment when he beholds the vision of his beloved Beatrice. The composer had been endeavoring for some time without success to discover someone who could sing the part of Dante, when he met Amato. The strong aquiline features of the baritone immediately struck Gastaldon as being ideally suited to an impersonation of the great Italian, and he offered him the rôle on the spot. At this point a new difficulty appeared.

The part of Dante had been written for a tenor, and at first Gastaldon declared that he would transpose his music, but Amato, after a glance at the score, declared that he would sing it as it was written. In the course of a few days he did so, at the Theater Adriano, with Giorgio Polacco conducting. This incident gave Amato an insight into the possibilities of Dante for a great operatic rôle.

Four Thousand Hear Band Concert at Rockford, Ill.

ROCKFORD, ILL., July 24.—The Rockford Barber-Colman association band was heard by nearly four thousand persons in the third concert of its series at Harlem Park Auditorium on Saturday night, July 22. H. A. Scheets is conductor of the band of forty pieces, and is receiving much praise for the splendid work of the organization. Ambrose Chirichetti, tenor, was the assisting soloist. J. Watson was obligated to repeat his piccolo solo. Marion E. Welch accompanied Mr. Chirichetti. H. F.

CHICAGO HEARS NEW SUITE

Heniot Levy and Herbert Butler Perform Work of Emil Bernard

CHICAGO, July 22.—The last recital by the American Conservatory of Music was given by two sterling artists, Heniot Levy, pianist, and Herbert Butler, violinist, last Wednesday morning in the Conservatory recital hall. A new suite for piano and violin by Emil Bernard was one of the distinctive features of the program. It is a romantic and highly interesting work in four movements and particularly noteworthy is the first movement, which is handled by the composer with great harmonic skill. It was given an exemplary performance by both artists and was well received by the audience.

César Franck's famous Sonata in A Major was excellently played, forming the other ensemble number of the program, and Chopin's B Flat Minor Sonata was given a masterly interpretation by Mr. Levy, who brought forth its poetic and lyric qualities in masterly style. M. S.

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NOTABLE READING OF "PATHETIQUE"

Walter Henry Rothwell Conducts Memorable Performance of Symphony

At the fifth concert of the Civic Orchestra in Madison Square Garden Tuesday evening of last week Walter Henry Rothwell gave the most overpowering performance of Tschaikowsky's "Pathetique" Symphony heard in New York since Wassily Safanoff laid down the bâton of the Philharmonic.

A great deal of nonsense has been written in disparagement of this work in recent years. A certain critical clique affects to despise it, even as it sneers at every bar Liszt ever wrote, and performances of the symphony are always patronizingly treated. The idea has even been advanced that the work is, so to speak, self-interpreting and that a bad rendering of it is impossible in the very nature of things. All of which cannot disguise the fact that the late Gustav Mahler fell down grievously the one time he essayed it and that since Safanoff's day only Nikisch and Stransky have been conspicuously fortunate with it.

Hence Mr. Rothwell's feat assumes an added importance. His conception of the work is from the outset just; his execution of it commandingly potent. He envisages the symphony as what it most incontrovertibly is—a puissantly human document, the concentrated agony, revolt and the illimitable defeat of a soul. He surcharges it with emotion and projects every phase thereof with a force of passionate conviction and an assurance of effect that strike home with the utmost infallibility. No more eloquent testimony to the shattering emotional power with which he infuses the first movement could be adduced than the hush that prevailed for some seconds after the music ceased. The march movement was volcanic—only a born Cossack, it would seem, should be able to do it like that—and the *adagio lamentoso* awesome. Safanoff used scarcely to make the final disintegration more terrible. A great, a very great reading, Walter Rothwell's—and as edifying and logical in its elucidation of every structural characteristic as in directing the turbulent currents of feeling. Mr. Rothwell never accentuates a subsidiary voice without accounting for its emotional purpose.

The orchestra played splendidly. So did it in a rousing performance of the "Tannhäuser" Overture, in Järnefelt's dainty, canonic "Praeludium" and in Sibelius's "Valse Triste." The concert closed with Johann Strauss's "Tales from the Vienna Woods," which Mr. Rothwell played with the quality of sentiment and the swing and elasticity of rhythm thoroughly Viennese. The symphonic conductors who can play Strauss waltzes with an effect as buoyant and exhilarating as this are few and far between.

Decide to Enlarge Los Angeles Symphony



Directors and Managers of Los Angeles Symphony Orchestra Assembled in a Recent Meeting

LOS ANGELES, CAL., July 24.—At a recent meeting of the Board of Directors of the Los Angeles Symphony Orchestra it was voted to enlarge the orchestra. The new manager, F. W.

Blanchard, was installed in office. The directors, as shown in the above picture, are, from left to right, seated:

Dr. A. L. Macleish, G. Allan Hancock, treasurer; Clifford Lott, vice-president; W. J. Dodd, Mrs. Dean Mason, secretary;

Mrs. R. R. Blacker, Mrs. Irving Ingraham, Mrs. Walter Kaymond, Mrs. L. J. Selby, Mrs. A. E. Martindale. Standing: William Edson Strobbridge, assistant manager; F. W. Blanchard, manager. W. F. G.

The soloist was Ada Androva, a soprano, who sang "More Regal in His Low Estate," from Gounod's "Queen of Sheba." Despite the patronymic the lady is not Russian. Her real name is Chambers; she studied with Jean de Reszke and last year sang at a Hippodrome Sunday night concert. She disclosed an agreeable voice and resonant high tones, though not the most perfect manner of tone emission. Still she was warmly greeted and forced to sing an encore.

An enormous audience on Friday evening of last week indulged in the most whole-hearted demonstrations of pleasure over the performance of a program that offered Goldmark's "Sakuntala" Overture, the slow movement of Beethoven's First Symphony, the overture to "Rienzi," Chabrier's "España," Tschaikowsky's familiar "Andante cantabile" and Strauss's "Roses from the South" Waltz. Henry Weldon was the soloist. The admired American basso, who was a tower of strength in the last days of the Century Opera Company, but who has inexplicably absented himself from New York since then, sang the "Invocation" from "Robert the Devil" with

magnificent plenitude of voice and breadth of delivery. The audience refused to be quieted till he had supplemented the Meyerbeer number with the "Serenade" from "Faust," in which he likewise sang to good purpose.

Mr. Rothwell once more thrilled and delighted his hearers by his powerful and superbly contrived performances of the orchestral numbers. Best of these were the Goldmark and Wagner ones, given with stirring dramatic effect. But the Tschaikowsky movement was exquisitely played and only a Viennese in spirit could do the glorious Strauss waltz as Mr. Rothwell did it. Somewhat less satisfactory proved to be the Beethoven movement. Such quasi-chamber music sorts ill with the great dimensions of the Garden, and to amplify it in any respect is to invest it with a robustness foreign to its character. But we heartily commend Mr. Rothwell's good sense in giving his patrons isolated symphonic movements as we suggested a few weeks ago.

H. F. P.

Marriage of Two Columbus (Ohio) Violinists Set for Early Autumn

COLUMBUS, O., July 22.—The marriage of Earl Hopkins and Mabel Dunn of this city, an event set for Sept. 5, is of much interest to musicians here and throughout the State. Both are gifted violinists. Mr. Hopkins studied in Columbus until he went to Europe for advanced study. He spent four years in Berlin under the instruction of distinguished teachers. Miss Dunn attended the Cincinnati Conservatory for five seasons, after private study in Columbus for several years. She has given many recitals in Ohio and adjoining states the past year, having a permanent engagement at San Diego, Cal. Miss Dunn is a much esteemed active member of the Women's Music Club and the Saturday Music Club.

E. M. S.

Newark Girl Makes Début at Malta

At a recent performance of Verdi's "Rigoletto" at the Theater Royal, on the Island of Malta, Louise Courtier was featured in the rôle of Gilda. Opposite her was Angelo Minghetti, tenor, as the

Duke. This was Miss Courtier's début and her performance was entirely successful. Miss Courtier is a native of Newark, N. J. She began the cultivation of her naturally fine voice with Mme. Florence Mulford Hunt, after which she studied for a year and a half under Maestro Dante-Lari of Milan. She has a good stage presence. It is understood that Miss Courtier will soon be heard on this side of the Atlantic.

LUCY GATES SCALES HEIGHTS

Soprano Resting in Rocky Mountains at Altitude of 9000 Feet

Lucy Gates, the American coloratura soprano, writes to her manager, Florence L. Pease, that since closing her opera season, which she gave with her own company during May and June in Utah, she is now enjoying a vacation wholly free from the musical pressure of the past season while summering in her cottage in the Rocky Mountains at an altitude of 9000 feet. Several invited guests are with her and she writes that she spends a good deal of her time either in snowballing them or concocting for them snow-cold lemonade.

The prima donna has devised an original sort of ice-cream freezer which keeps her swinging her bucket about in the snowbank an hour at a time. She prides herself on the delicate quality of her snow frozen custards.

Bangor (Me.) Festival Chorus Holds Annual Outing

BANGOR, ME., July 28.—Nearly fifty members of the Bangor Festival Chorus attended the annual outing held yesterday evening at the Clark bungalow in Hampden. Hon. F. O. Beal, president of the Eastern Maine Music Festival, was the guest of honor. After-dinner speeches were made by Mr. Beal, who expressed his pleasure at being present and spoke of the growth of the Festival during the past twenty years; M. H. Andrews and Frank R. Atwood, president of the local chorus. During the evening "Lochinvar's Ride" was sung by the chorus under the bâton of Adelbert W. Sprague, accompanied by Isabel Weston. J. L. B.

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CHURCH STEPS SCENE OF CHORAL CONCERT

"Rose Maiden" Sung in Open Air at Fort Worth—Various Musical Events

FORT WORTH, TEX., July 22.—With the performance last Monday of Cowen's "Rose Maiden," the Apollo Chorus closed a very successful season. This organization is steadily improving and has two splendid performances to be recorded. Rossini's "Stabat Mater" was given shortly after Easter, with the following soloists: Mrs. Louis Morris, Gertrude Gulleage, Ellison van Hoose, who came from Houston especially engaged, and Frank Agar, the direction being in the capable hands of Sam S. Losh.

Last Monday's concert was an unusual event, as it was the first open air performance in Fort Worth of a large choral work, a departure patterned after some of the larger cities of the East. It took place on the steps of the Broadway Presbyterian Church, under ideal conditions, every note being audible. A chorus and orchestra of 100, under the skilful direction of E. Clyde Whitlock, sang the delightful music, which is splendidly suited to out-of-doors, before an immense audience which completely filled the street and parkway. The effect of chorus and audience under the lighted trees was charming. Mrs. Mabel Helmcamp Neely, Ida Mae Poe, W. A. Jones and S. S. Losh sang the solos in fine style, and W. J. Marsh at the piano rendered valuable assistance.

Notes about choral music would not be complete without reference to the splendid chorus assembled for the appearance of the New York Philharmonic Orchestra. The Apollo Chorus was made a nucleus, with S. S. Losh manager and director, and almost all the singers of Fort Worth were enrolled; over 400 took part in the concert. This was the largest body of singers ever gathered together here, and their work was truly excellent. The music sung was "Hail, Bright Abode" from "Tannhäuser" and "Inflammatus" from Rossini's "Stabat Mater." The solo part in the latter was assigned to Mrs. Pearl Calhoun Davies, who acquitted herself remarkably well in the huge Coliseum, which was filled to capacity.

The final concert of the Harmony Club was marked by a fine performance of Deems Taylor's "The Highwayman." Carl Venth is the director of this excel-

lent ladies' club and once again proved his great worth. Sam S. Losh sang the solo part with stunning effect in spite of a troublesome throat, and W. J. Marsh at the piano helped to round out a splendid production, the first one to take place in Texas of this new work. The chorus also gave "Invocation to St. Cecilia," by Victor Harris. The club members featured on the program were Mary Eubank and Mrs. George Connor, pianists, and Mrs. W. D. Smith, soprano.

A number of good recitals have been given during the last few weeks, among which must be mentioned that by Zona Marie Griswold, given complimentary to the Harmony Club, at Glen Garden Country Club. Her program was varied and extremely interesting and she charmed all with her pleasant manner and delightful purity of voice.

Mrs. Leon Gross, artist pupil of Andrew Hemphill, sang Cadman's Japanese cycle, "Sayonara," at her recital, wearing the picturesque costume of a maiden of Japan. Mrs. Gross pleased her audience greatly by the novel presentation.

The Rosenfeld String Quartet gave a splendid concert and played Dvorak and César Franck works in fine style. Josef Rosenfeld gave a Beethoven Sonata with much taste, the Andante movement being particularly good.

A "Joint Recital" at the First Presbyterian Church drew a large audience, the rather unusual program containing the cycle, "On Jhelum River," by Amy Woodforde Finden, sung by Mrs. Pearl Calhoun Davies and Sam S. Losh with dramatic effect. A Suite in F for organ by James H. Rogers was well played by W. J. Marsh, whose new chorus, an "Ave Maria," was beautifully sung a cappella by the Apollo Chorus. E. Clyde Whitlock gave two violin solos, the "Moment Musical," Schubert-Kreisler, being especially enjoyed.

The Fort Worth Symphony Orchestra, Carl Venth, conductor, had a most successful season, giving six concerts here and one in Denton, Tex. The ensemble has greatly improved, as has also the repertoire. Soloists for the season were Mrs. Louis Morris and Anita Lanari, contraltos; Marian Cassell and Helen Norfleet, pianists; Mrs. Caroline Keller Carpenter, Mrs. Pearl Calhoun Davies and Mrs. W. C. Bryant, sopranos, and Frank Agar, bass.

Several changes in the directorship of various church choirs have taken place. Thomas Holt Hubbard was appointed to St. Paul's, Carl Venth to the First Methodist Church and Thomas Hamilton to the First Christian Church. The fine new organ at the last named has attracted considerable attention. The organist is Mrs. F. L. Jaccard, whose weekly Sunday night recitals are largely attended. W. J. M.

Hopkins. Miss Dean of Ardmore, Okla., has been studying for some months in Fort Worth with S. S. Losh. Her voice is rich and her enunciation clear. Miss Hopkins, a girl of fifteen, who has done some sterling work under Mrs. Marion Douglas Martin, included a Beethoven Sonata, two Chopin numbers and Cyril Scott's "Danse Nègre" in her program. W. J. M.

HARRIS-SANDBY RECITAL

Bar Harbor Concert Series Opened by Tenor and 'Cellist

BAR HARBOR, ME., July 20.—At the first concert of the season in the Building of Arts, George Harris, Jr., tenor, and Herman Sandby, the Danish 'cellist, presented the program before an audience which completely filled the auditorium, and included a representative gathering of society and musical people. Among the prominent artists present were Fritz Kreisler, Harold Bauer, Carl Friedberg, Walter Damrosch, Ernest Schelling, Ethel Leginska, Olga Samaro, Frank Rogers, Marcia Van Dresser, Harold Randolph and Wassily Besekirsky.

Mr. Harris sang the recitative and aria from "Iphigénie en Tauride," by Gluck; songs by Guerdon, Chausson and Richard Strauss; a group of Russian folk-songs, an Irish folk-song and songs of the Hebrides, arranged by Kennedy-Fraser. He also placed on the program "Up Hill," a song of his own composition.

Mr. Sandby played the Rococo Variations, by Tchaikowsky, and a group of Scandinavian folk-songs, concluding the program with the "Indian Lament," by Dvorak-Kreisler; "Gypsy Song," Dvorak-Sandby, and "At the Fountain," Davidoff.

Special interest attached to the group of Russian songs and to the Scandinavian folk-songs. These groups were easily the climax of an uncommonly interesting and well arranged program. Both artists were enthusiastically endorsed, and added to the printed program.

COLUMBUS PLANS BIG EXPOSITION HALL

Subscribe \$324,000 for Structure—Gives City Adequate Home for Grand Opera

COLUMBUS, OHIO, July 24.—The people of Columbus are jubilant over the announcement that \$324,000 has been subscribed for the proposed new Exposition Hall, and a lot valued at \$100,000 leased for a period of ninety-nine years from the Columbus Depot Company, rent and tax free. The projected hall will have an entrance on High Street, doing away with the difficulties which Memorial Hall has always presented, being more than a block from the nearest line of street cars.

The erection of the new hall will enable Columbus people to have a regular opera season and all the other musical attractions that a large auditorium makes possible. It is proposed that a great pipe organ be established, but this has not been definitely decided.

A new Columbus orchestra has been organized, chiefly composed by young women, under the direction of Bellisario Cicchinelli, formerly a member of the Cincione Band. Each member of the orchestra has appeared with success before Chautauqua audiences and in concert work of other classes.

The new conductor, Mr. Cicchinelli, was educated in Rome and had played

in European countries before he came over here with an Italian band. For the past five years he has played in America with touring organizations. Mr. Cicchinelli plays the trombone, and will contribute solos in the work of the present orchestra. The members already enlisted in the orchestra are: Strings, Mary Bostwick, violin; Mona Reif, violin; Mabel Martin, cello; the woodwinds are: Rose Steikle, flute; Mario Sinibaldi, clarinet; Miss Roth, clarinet; the brass wind will be played by Naomi Byers, cornet; Clarence Amorosa, cornet; Filomena Lotti, trombone; Ludwig Monegal, trombone, and the director, Mr. Cicchinelli, trombone. The harp and piano will be played by Zella Roberts.

Oct. 25 and 26, two nights and a matinee, of grand opera is already booked for Columbus by the Boston National Grand Opera Company. The operas will be given at the Hartman Theater.

The Olentangy Park concerts are among the pleasing features of this pleasure resort. The band is directed by Cincione, from whom it derives its name, and under the management of Frank Carbone, the cornet soloist. Ila Lorbach is the soprano soloist of the band for this season.

Henry Alfred Preston, the well-known teacher of singing, has gone to Douglas, Ariz., to visit his brother. He will go on to the Pacific Coast before he returns to resume his work for the winter.

Mrs. Charlotte Robinson Hunt, of Greenfield, Mass., is in the city a guest of her mother and sister. Mrs. Hunt was one of the prominent pianists and accompanists of Columbus a decade ago.

ELLA MAY SMITH.



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FORT WORTH PLANS FOR ANNUAL OPERA

Association Managing Ellis Season in October Has Been Made Permanent

FORT WORTH, TEX., July 25.—The Fort Worth Grand Opera Association, which was formed by a number of prominent musicians and business men to take care of the season of opera to be given by the Ellis company in October, has been made into a permanent organization. It has been decided to make the season an annual one, and with this object in view the Coliseum is being transformed into an opera house with an immense stage and seats for 5000 persons. The advent of Farrar, Destinn, Muratore, Homer, Campanini and other great artists is proving a great attraction. Many applications for seats have already been made, and most of the boxes have been sold. T. H. Wear, general manager of the association, is very enthusiastic and prophesies a great success.

Among the more important pupils' recitals of the last month was that of E. T. Croft, who advanced three fine piano pupils, Marion McKee, Muriel Waller and Wilson Stuart. Andrew Hemphill presented two talented singers, Mrs. George Rozelle, soprano, and Belle Hughes, mezzo-contralto. Thomas Holt Hubbard and W. A. Jones, two well-known voice teachers, held successful recitals, as did Frank Agar and S. S. Losh, whose teaching ability was well exemplified by a number of good students. Guy R. Pitner and Carl Beutel presented some fine piano pupils, the latter teacher's recital "An Evening of Concertos" being of exceptional merit.

Two individual recitals were given by Josephine Eleanor Dean and Annie Mae

FOUR-DAY MUSIC FESTIVAL STIRS SEATTLE

City Federation of Music Clubs, Representing Thirteen Local Organizations, Sponsors Notable Concert Series—Pageant and Masque Features Prove a Revelation—Original Music Performed.

SEATTLE, WASH., July 19.—The first annual music festival, given under the auspices of the City Federation of Musical Clubs, Seattle, July 12 to 16 inclusive, was a revelation to musicians, music-lovers and the general public, for the excellence of the programs, which included many features of the pageant and masque.

The organization of the Federation of Musical Clubs dates back to about three years ago and now includes the Musical Art Society, Amaryllys Club, Amphion Society, Seattle Men's Chorus, Schubert Club, Nordica Club, Svea Male Chorus, Norwegian Male Chorus, Choral Art Society, People's Chorus, Verein Arion Club, Clef Club and Seattle Männerchor. The object of the Federation was to promote municipal and community music and to work for the erection of a municipal auditorium; the first two objects have materialized to some extent, but the auditorium is still a thing of the future.

Mrs. E. B. Dudden, is now president of the Federation, and for the past six months the entire energy of the organization has been used in arranging the Music Festival which has just closed. Every club in the organization was represented on the programs and outside musicians also assisted.

Play March by Bandmaster

Two band concerts were given in Volunteer Park, one by Luben's Band and the other by Cavanaugh's Band, when the "Festival March," composed by Mr. Cavanaugh for the occasion was played for the first time. Ninety school girls from the Ballard, Day, Collins, Miller, Lincoln, Hiawatha, Walla Walla and South Park Playfields gave a beautiful Flag Drill at this concert. Other outside concerts and pageantry features were abandoned on account of the rain.

The Festival Orchestra under the direction of Claude Madden, and the Philharmonic Orchestra, John M. Spargur, conductor, played at every concert in the Arena, and this part of the programs should have brought out large audiences without any other attractions.

The Festival Orchestra played for the first concert Thursday afternoon, the numbers being, "Tannhäuser Overture" and "Peer Gynt Suite," Grieg. Rosamond Crawford, pianist, a young musician represented the Ladies' Musical Club, playing the "Hungarian Fantasia"—Liszt, with the orchestra. She plays with fine understanding and masterly technique. Another young musician was Florence Kubey, a sixteen-year-old violinist, who gained her place on the program by playing before a committee in a contest. She plays artistically and with confidence. Her number was "Scène de Ballet," De Beriot. Mrs. Gjolme and Mr. Haslund sang Norwegian folk songs in costume, the songs were arranged by Leif Sprok Haslund. Cecilia Augsberg pianist, played entertainingly Godard's Fourth Barcarolle and a "Tannhäuser" number arranged by Raff. Ruth H. Mogan sang Irish songs accompanying herself on the Irish harp.

Form Joint Male Chorus

Thursday evening the Seattle Men's Chorus, the Schubert Club and the Nordica Club, Milton Seymour, director, appeared separately and then together making a mixed chorus of nearly 100 voices, "With Courage and Faith," Meyerbeer was an inspiring number. The Norwegian Male Chorus, Rudolph Moller, director, with Alfred Halvorsen,



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No. 1—Left—Silvio Risehari, Concert Pianist. Center—Mme. Alma Simpson, Soprano, "Messiah." Right—Claude Madden, Violinist, Composer, Conductor Seattle Musical Festival. No. 2—Left—L. Hirschberg, Verein Arion Society. Right—C. D. Schabel, Auditor, Federation, Nordica and Seattle Men's Chorus Clubs. No. 3—Albany Ritchie, Concertmeister, Seattle Philharmonic Orchestra. At his home in Seattle. No. 4—John M. Spargur, Conductor, Seattle Philharmonic Orchestra, and Mrs. Spargur, Manager of the Orchestra, in front of the Arena. No. 5—Mrs. E. B. Dudden, President, Seattle Federation of Musical Clubs. Leaving the Arena after a rehearsal.

baritone, late of the Boston Opera Company, as soloist, gave several fine numbers, including "Viking Sonnet," by Mr. Moller. Sofie Hammer, Norwegian soprano, dressed in Hadanger costume, sang "Solveig's Cradle Song," Grieg, and the "Echo Song," Thrane, exhibiting fine vocalization and finish.

Claude Madden's Symphonic Fantasy, "The Vanishing Race" had its initial performance at this concert, Mr. Madden conducting the orchestra. The inspiration for the composition was the poem "The Vanishing Race."

"Into the shadow whose illumined crest
Speaks of the world behind them where the sun
Still shines for us whose day is not yet
done,
Those last dark ones go drifting East or
West,
Or North or South—it matters not; their
quest
Is toward the shadow whence it was begun.
Hope in it, oh my brothers, there is none,
And yet—they only seek a place to rest.
So mutely, uncomplainingly they go!
How shall it be with us when they are gone,
When they are but a memory and a name?
May not those mournful eyes to phantoms
grow—
When wronged and lonely they have drifted on
Into the voiceless shadow whence they
came?"

ELLA HIGGINSON,
Bellingham, Wash.

Mr. Madden's is truly a great composition, telling the story of the passing of the Red Man in a distinctly American interpretation. The ovation given the composer was one long to be remembered and necessitated a repetition of the composition.

Hear Piano Contest Winner

Friday afternoon the Philharmonic

Orchestra played a splendid program including "Ruy Blas" Overture, Mendelssohn; "Blue Danube Waltz," Strauss, and "Pan Americana," Herbert. Maude Gesner, pianist, representing the New England Conservatory Club, of Portland, Ore., played "Der Wanderer," Schubert-Liszt, and MacDowell's Concert Etude. Both numbers were finely interpreted and Miss Gesner was well received. A double quartet from the Ladies' Musical Club, Claude Madden, director, sang a group of Russian folk songs, artistically. The Musical Art Society was represented by a trio composed of Leone Langdon, pianist; Mrs. Alice Sherman, violinist and Ethel Murray, cellist, playing A Flat Trio, Op. 5, Arthur Foote. The ensemble work was excellent. A contest for young pianists resulted in Nina Martine being placed on the festival program and she appeared at this time. Her playing of the Liszt Concerto in E Flat, with the orchestra, Silvio Risehari, directing, was worthy of a mature performer.

Friday evening the Philharmonic Orchestra numbers were the Overture, "Merry Wives of Windsor" and "Swedish Wedding March," Soderman. The Choral Art Club, Ferdinand Dunkley, director, sang three Russian choruses. This is a well balanced chorus of professional singers, Mrs. J. N. Ivey, contralto, sang "My Heart at Thy Sweet Voice," from "Samson and Delilah," a number well suited to her deep voice. Lillian Schoenberg, soprano, represented the Amaryllys Club, singing "Caro Nome," Verdi, and "Thou Brilliant Bird," David. She has a wonderfully sweet voice of excep-

tional range. Mrs. Israel Nelson, contralto, sang a group of Swedish folk songs in costume. These numbers showed the beauty of her voice to advantage. The Verein Arion Club, Claude Madden, director, and the Swedish Male Chorus, H. P. Sather, director, gave excellent choral numbers.

Visiting Guests on Program

Saturday afternoon the Philharmonic Orchestra played the "Jubel" Overture, Weber; "Tales from the Vienna Woods," Strauss, and "American Fantasia," Herbert. Several visiting artists appeared on this program. Isabel Clarke, pianist, representing the Monday Musical Club of Portland, Ore., played Theme and Variations, Paderewski, and "Caprice Espagnole," Moszkowski. Margaret Tilly, violinist, from Victoria, B. C., gave "Hejre Kati," Hubay, and Mr. E. Hellier-Collens, violinist, of Oregon Agricultural College, Corvallis, played Gipsy Dance, Op. 14, Nachez. The visitors were well received. The Clef Club was represented by Master Jean Kantner, boy soprano, son of Clifford W. Kantner, president of the club. Jean's voice is simply marvellous, and his singing of "Se Saran Rose," Ardit, was like that of a prima donna. Miss Merrill Cooper sang two Indian songs in costume. "Zuni Incantation," Troyer, and "Spirit of Evil Wind," Stener. Her interpretation of Indian songs has the true mysticism of the race. Myrna Neonetta Jack, violinist, gave the Finale of the D Minor Concerto, Vieuxtemps, a

[Continued on page 14]

ROGER DE BRUYN

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FOUR-DAY MUSIC FESTIVAL STIRS SEATTLE

[Continued from page 13]

finished rendition bringing forth a full, pure tone. Mrs. K. C. Miracle and B. J. McClusky sang Irish songs with harp accompaniment.

At the last concert on Saturday evening the Philharmonic Orchestra played Overture "Sakuntala," Goldmark, and the stirring "Marche Slav," by Tschai-kowsky. Margaret Moss Hemion, mezzo-soprano of the Standard Grand Opera Company of Seattle sang "Leise, leise, fromme Weise" from "Der Freischütz," Weber. Her dramatic voice was never heard to greater advantage than in this beautiful aria. Albany Ritchie, concert-master of the Philharmonic Orchestra played "Havanaise," Saint-Saëns, with all the ardor and splendid musicianship he gives to his solo work. Mme. Hesse-Sprotte, mezzo-soprano and stage director of the Standard Grand Opera Company, sang the aria from the Prison Scene in "La Prophete," Meyerbeer, and "To Seville," De Sauer. Mme. Sprotte was in excellent voice and sang like the sterling artist she is. Silvio Risegari, concert pianist, played the Saint-Saëns Concerto in G Minor, with the orchestra. He is a brilliant performer.

Repeat "Vanishing Race"

The Amphion Society, Claude Madden, director, sang several numbers including the "Sword of Ferrara." This is Seattle's largest male chorus and its work is always fine. The Peoples' Chorus, W. H. Donley, director, sang the "Invitation to the Dance," Weber. This is a mixed chorus and their work is exceptionally good. By request Claude Madden's new composition, "The Vanishing Race," was repeated, and the demonstration was even greater than at the first presentation.

Dancing was interspersed through all the programs; a colonial minuet, German, Dutch, Swedish, Norwegian and Russian folk dances and standard ballet



No. 1—Left—Maude Gesner, New England Conservatory Club, Portland, Ore. Right—Isabel Clarke, Pianist, Monday Musical Club, Portland, Ore. No. 2—Right—Clifford W. Kantner, Pres. Seattle Ciel Club. Left—Master Jean Kantner, Boy Soprano. No. 3—Left—Lillian Schoenberg, Soprano. Right—Florence Hammond Young, Director, Amaryllis Club; Corresponding Secretary Federation. No. 4—Left—Rosamond Crawford, Pianist. Right—Florence Kubey, Violinist. Center—Nina Martine, Pianist. No. 5—Left—Betty Roger, Interpretative Dancer. Right—George F. Hastings, Bass, Standard Grand Opera Co., Soloist in "Messiah."

dancing were interesting. A "Gipsy Dance" by Marguerite Clarke and Charles Hawthorn Stokes, "Pastoral Dance" by Ruth Adis Wood and Ivan

[Continued on page 15]

WHEN A FIFTY-CENT PIECE WAS EVAN WILLIAMS'S "FORTUNE"

MANY of the world's famous singers are self-made men and women; when these reach the top rung in the ladder of fame they can afford to risk the smiles of the world by narrating some of their previous hard experiences. Evan Williams, the celebrated tenor, who now lives in a \$75,000 house in Akron, Ohio, keeps three automobiles and employs four or five servants, arrived in New York a little over twenty years ago to seek his musical fortune, says the Tacoma Ledger.

Williams came to the metropolis from Ohio, carrying a small hand bag and had \$40 in his inside pocket. He called upon his distant cousin and a fellow struggling Welsh-American, Gwilym Miles. Like most small flat dwellers in Manhattan, Miles was hard up and so promptly borrowed the \$40 from kinsman Williams. Then the young singers agreed that the tenor should board with the baritone until the \$40 was spent and eaten up. Time passed rapidly, and after a month or so Miles owed Williams nothing.

Before leaving Akron a woman who had admired Williams' voice gave him a coin sealed in white tissue paper; she told him never to break the packet until he found himself without money. The hour for solving the mystery was at hand; Williams was down and out. Walking along Twenty-third Street one morning, he felt hungry and, not having a cent, he broke the seal of the magic packet, and, instead of finding a gold eagle or double eagle, he discovered a shining fifty-cent piece. He spent fifteen cents for breakfast in a restaurant and then walked over to the avenue, intending to go to his room uptown.

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Nearing the elevated station, he met Mrs. F. A. Seiberling, a friend from Akron, who is a prominent singer, club-woman and music lover.

Mrs. Seiberling asked Williams how he was getting along, and without thinking, Williams said he was getting on all right.

"You don't look it," declared the good lady, as she pressed a \$5 bill in Williams' palm. Feeling rich, Williams decided to go uptown and rent a hall bedroom in the house of an acquaintance. He walked over to the elevated station and boarded an uptown train; near him sat two men discussing choirs and church music. A short blockade held up the train for a few minutes and this enabled Williams to overhear one man say to the other that there would be a trial for tenors at All Angels Church the following Sunday afternoon. A choir position was Williams' goal at the time; he asked one of the men where All Angels Church was located, and having received the information and directions for reaching the edifice Williams left the train at Eighty-first Street. He walked over toward West End Avenue and near the corner met a man carrying a number of hymn books. Williams stopped the man and inquired:

"Do you happen to know where I can find All Angels Church?" The man replied hastily: "Well, I ought to know, I am the organist." Williams informed the musician that he was looking for a choir position and, having heard that All Angels Church was in need of a tenor, he would like to try for the place. The organist looked Williams over. The applicant's apparel was not fashioned after Fifth Avenue models. Appearing somewhat perplexed, the organist finally said with hearty good nature: "Oh, come round next Sunday afternoon and we will hear you sing; there will be at least a dozen other tenors whose voices we are to hear, but the more the merrier; besides, I like your style."

Williams appeared at the church the following Sunday afternoon. Since he was the sixteenth arrival, he had to wait

until fifteen other tenors had sung their aria and hymn. Finally it came Williams' turn to sing, and he sang "If With All Your Hearts," from "Elijah." While he sang this aria he noticed the organist went to the back of the church behind the pews, and after Williams finished the number, the organist returned to the choir loft and asked Williams if he could sing a hymn. The tenor took up a hymn book and opened it at random and sang "What a Friend We Have in Jesus." There were several other tenors who had not yet been heard, but they were dismissed and Williams was immediately engaged for the remaining six months of the choir year—from November to May. The fee for this period was \$800; Williams thought the offer small, but he added: "I'll take it."

News travels fast. Within a few months musical New York heard of the remarkable tenor voice singing in the choir of All Angels Church. The following year he was engaged by the Marble Collegiate Church and resigned after the third year, to sing in concert.

Five Hundred Numbers in Répertoire of Yvonne de Tréville

At the request of a well-known concert manager, Yvonne de Tréville gave

him recently a list of the solo arias and songs in French, German, Italian and English which she could sing by heart at a moment's notice.

There are between four and five hundred titles and these do not include any ensemble numbers nor any of the collection of folk songs from fourteen countries, which Mlle. de Tréville sings in the original languages and which she collected during her European operatic tours. The repertoire contains sixteen Mozart arias and 115 American songs, the rest being foreign arias and songs.

"Sadko" Will Be New Production of the Ballet Russe

"Sadko" will be one of the new ballets in the repertoire of the Serge de Diaghileff Ballet Russe, with Warrslav Nijinsky, when it opens its New York season at the Manhattan Opera House on Oct. 9. This ballet is composed of mimed scenes with incidental dances from Rimsky-Korsakoff's opera, "Sadko," which takes place in the abode of the river gods, beneath the waters. Adolf Bolm devised the ballet and Leon Bakst the costumes. Bolm will take the leading rôle.

Teresa Carreño has filled sixty-eight concert engagements in Europe during the past year.

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FOUR-DAY MUSIC FESTIVAL STIRS SEATTLE

IOWA TEACHERS PLAN FOR STANDARDIZATION

Advisory Board Meets at Omaha to Formulate System—Mr. Ogden's Series

DES MOINES, IOWA, July 22.—The Advisory Board of the Society of Music Teachers met here last week to take initial steps toward standardization. This is a permanent board, composed of all the past presidents of the association, and their influence will be of inestimable value in this critical work. At an adjourned meeting, announced for late August, examination questions will be completed as the test for all members seeking entrance to the association. Active and Associate members will be recognized hereafter.

A brilliant series of concerts has been announced for this city by George Frederick Ogden. From a most modest beginning, six years ago, Mr. Ogden has gradually strengthened his course each season until it now ranks among the foremost to be heard in any city. Furthermore, Mr. Ogden is a Des Moines product, a graduate of our own schools, which proves that a prophet has honor within his own borders. For 1916-1917 Mr. Ogden will present the following: Geraldine Farrar, Nov. 8; Josef Hofmann, Nov. 27; Fritz Kreisler, Feb. 8; Alma Gluck and Efrem Zimbalist, Feb. 26; Tilly Koenen and the Kortschak Trio, Mar. 19.

Other concerts announced for next season are three to date. May Peterson and Arthur Middleton will open the season in late October with a testimonial concert for Dr. M. L. Bartlett, veteran promoter of musical affairs in this city. Nov. 3 brings Schumann-Heink and Evan Williams in a combined program for the Iowa State Teachers' Association. In December Anna Case will sing at the East High School auditorium, making her third consecutive season in recital here.

It is understood that Holmes Cowper of Drake University is back of a movement to bring the Boston-National Grand Opera Company in performances of "Madama Butterfly" and "Faust."

Theo Karle, the noted young tenor, has been a guest of his brother here for a fortnight. At a few private musicales and one or two church services Mr. Karle further established his claims as a local favorite.

Many Des Moines musicians are filling Chautauqua engagements during the summer months. Chief among these are Grace Jones Jackson, Louis Gerhardt and Mabelle Wagner Shank, who have had much experience in this work.

Lee Pattison, one of the splendid young pianists from the New England Conservatory, is spending his vacation with his parents here. Mr. Pattison and Guy Maier are scheduled for a two-piano recital at the Lockport (N. Y.) Festival in the early fall.



No. 1—Myrna Neonetta Jack, violin soloist with the Seattle Philharmonic Orchestra at Festival—(Photo by James & Merrihew). No. 2—Alfred Halvorsen, baritone soloist with the Norwegian Male Chorus. No. 3—Mme. Mary Louise Clary, contralto soloist—(Photo by Christy Studios). No. 4—Mrs. Israel Nelson, singer of Swedish folk songs.

[Continued from page 14]

Baranoff, and "Dance Egyptian," by Betty Roger, were artistically given.

Mr. B. Sprotte, of the Standard Grand Opera Company was the very able stage director and Anna Grant Dall the official accompanist, while other accompanists appeared on the programs.

"Messiah" Finale of Festival

The finale of the four days music festival, was the singing of Handel's "Messiah" by a chorus of 300 voices with full orchestra, Claude Madden, director, and Mme. Alma Simpson, soprano; Mme. Mary Louise Clary, contralto; George F. Hastings, basso and Henry F. Price, tenor. Mme. Simpson's lyric voice lent itself well to the oratorio solos. Mme. Clary is well known as an oratorio singer and her voice capable of expressing much pathos, is well suited to this work. Mr. Hastings sang the exacting bass solos with fine discernment. Mr. Price, who sang the tenor rôle with only one rehearsal, did exceedingly well. The chorus was well balanced, the voices notably fresh and of good quality and the singing animated.

While the audiences were not as large as they should have been, from 1500 to 2000 attended each concert and nearly 4000 were at the performance of the "Messiah." The spirit of friendliness and good fellowship shown among the

musicians; the working together for a single purpose by all clubs in the Federation, made the management feel that the Festival had been well worth while.

Theo Karle, who was to have sung the tenor rôle in "The Messiah," arrived in the city a few hours too late, and "The Messiah" will be repeated Sunday, July 23, to give Seattle an opportunity to hear Karle in oratorio.

ALICE MAYNARD GRIGGS.

Orchestral Engagements for Pupils of Sergei Klibansky

Several engagements of Klibansky pupils have recently been announced. Lalla B. Cannon, soprano, has been engaged as the soloist at one of the concerts of the Civic Orchestral Society at Madison Square Garden, New York. Betsy Lane Shepherd is engaged for two concerts in Atlantic City on Aug. 6 and 26. Zona Maie Griswold sang with great success at a concert given at the Hotel Breslin, Lake Hopatcong, N. J. Marie Louise Wagner is meeting with much appreciation in Atlanta, Ga., where she has been engaged for several musicales. She will be the soloist at a Wagner concert of the Civic Orchestra in Madison Square Garden on Aug. 20.

Mr. Klibansky gave a studio musicale in honor of Arthur Claassen, the conductor of the San Antonio Symphony Orchestra, San Antonio, Tex., and Mr. Claassen was so impressed with the beautiful voices and artistic singing of his pupils that he will make arrangements to have some of them sing at his concerts. The following pupils sang: Betsy Lane Shepherd, Lalla B. Cannon, Zona Maie Griswold and Helen Weiller.

POLYGLOT "CARMEN" GIVEN AT RAVINIA

French, Italian and English Used in Performance at Chicago Park

Bureau of Musical America, Railway Exchange Building, Chicago, July 22, 1916.

LARGE crowds continue to patronize Ravinia Park nightly this summer, and it is one of the coolest and most beautiful spots in the Middle West where one can combine the pleasures of listening to good music, both symphonic and operatic, and where one may see the enchanting art of Rosina Galli or enter personally into the enjoyment of the popular dances of the day at the public dancing pavilion.

Every week the management of the park, Louis Eckstein and A. M. Lowrie, provide two or three operas new to the repertory of the season, and last week "La Tosca" and "Carmen" were added, in both of which Margarite Beriza sang the title rôles.

Last Saturday evening "Carmen" was presented, the second, third and fourth acts bringing forth a well balanced cast in which, besides Mme. Beriza, Estelle Wentworth, Morgan Kingston, Millo Picco, Henri Scott, Octave Dua and Louis d'Angelo and Mesdames Jarman and Latham, displayed their several operatic gifts.

While Beriza's *Carmen* was less ferocious than wily and while some of the music is somewhat too low for her, she nevertheless, sang many parts of the score with engaging charm and with vocal skill. She made a favorable impression.

Morgan Kingston's *Don José* was a manly one, distinguished more for its vocal attainments than for its dramatic intensity. He used a very poor English text.

Millo Picco found the Italian tongue more to his taste in his rendition of the "Toreador" song, which he gave in a peculiar vocal version quite out of the ordinary, but hardly improving on the original score of Bizet, and the polyglot melange on the stage, English, French and Italian, sounded quite strange in the opera.

Henri Scott, as *Zuniga*, and Octave Dua stuck to the original French text with Beriza, and Dua did much to make the quintet in the second act one of the best numbers of the performance.

Estelle Wentworth, as *Micaela*, delivered the aria in the third act in artistic style and made an individual hit, and Ernst Knoch conducted the performance with remarkable zest, handling the concerted numbers and the orchestral parts admirably. He was as much at home in the Iberian music of Bizet as he had been the evening before in the Teutonic music of Wagner, giving to each its characteristic national tinge.

MAURICE ROSENFELD.

Marguerite Beriza Celebrates Fall of Bastille with Dinner Party

On the evening of July 14, the date on which the French people celebrate the fall of the Bastille, Mme. Marguerite Beriza gave an interesting dinner in honor of the event at her villa near Ravinia. Most of the guests were singers at Ravinia Park, and sons and daughters of all the nations now at war. Ernest Knoch, a German conductor of the company, sang "The Marseillaise" and partisan feeling was discarded. At the close of the entertainment every one sang "The Star-Spangled Banner."

Malcl Garrison, Orville Harrold and Henri Scott sang the leading rôles in the performance of "Lucia," which was selected to open the season at Ravinia Park, Chicago. All three are from the Oscar Saenger studios. At the performance of "Das Rheingold" at the Metropolitan Opera House last season there were four Saenger pupils, and in "The Magic Flute," there were Mme. Marie Rappold, soprano; Vera Curtis, soprano; Lila Robeson, contralto; Paul Althouse, tenor, and Henri Scott, bass. They are all Americans and received their training in America with this American teacher.

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PORTLAND SINGERS IN CHAUTAUQUA COURSE

Local Artists Create Additional Interest—Tom Dobson and Marion Bauer Guests

PORTLAND, ORE., July 20.—The Gladstone Chautauqua closed one of its most interesting sessions last evening. The music this year has been exceptionally good, especial praise being due the Chorus, under the leadership of J. H. Cowen, and the Sequoia Male Quartet, composed of Portland singers who have been touring the Pacific Coast for the past two years. Mme. Fay Huntington, another Portland singer, appeared with the Witepski Royal Hungarian Orchestra and scored a success. Mme. Huntington has been singing this season at various Pacific Coast Chautauqua assemblies.

On Tuesday afternoon Mrs. Warren E. Thomas was hostess at a "musical tea" in honor of Mrs. Delphine Marx, who is soon to leave Portland for her new home in New York. During the afternoon Mrs. Marx sang "Adieu Forêts" from Tchaikowsky's "Jeanne d'Arc," "The Cry of Rachel," by Mary Turner Salter, "Sul sous les Oranges," by Holmes, and "A Little Lane," by Marion Bauer. While in New York Mrs. Marx will specialize in concert and oratorio work. Another delightful treat which Mrs. Thomas secured for her guests was the appearance of Tom Dobson, who sang a number of his own songs. Several musical affairs have been given in Mr. Dobson's honor since his return, but he has, perhaps, never been more appreciated than on Tuesday, when he sang to many who have watched his musical growth since he was a boy.

Other out-of-town guests were Marion Bauer of New York, who is spending the summer in her home city; Lo Desca Loveland, who also makes her home in New York nine months of the year; Mrs. Ella Cumming Wetzel of Salt Lake City, a sister of Shanna Cumming and a former Portland teacher; Mrs. Ernest Laidlaw of Saucelito, Cal., and Dorothy Faye Smith of St. Paul, Minn.

At a musical reception at the home of Mrs. H. L. Chapin last week Mrs. Raymond A. Sullivan gave a splendid interpretation of the cycle, "In a Brahmin

Garden," by Frederick Knight Logan. She was also soloist at a program given at the Old People's Home on Thursday. H. C.

Fay Foster at Lake Winnepesaukee

Fay Foster is spending the summer at Lake Winnepesaukee. At present she is chiefly concerned with getting rested, sleeping ten hours of the twenty-four in the open air. She, with her mother, has a cottage near that of her friend, Ethel-ynde Smith, and when not sleeping they spend their time on the lake or picnicking in the pine woods or motoring about the country.

Miss Foster, however, does not expect to extend this "Dolce far niente" over the entire season. She will soon commence composing, having promised songs to several of our most prominent singers. She also intends writing some piano numbers, a cycle, a chorus for men's voices, a women's three-part chorus for the Rubinstein Club and to make a beginning, at least, on some music in larger forms.

Mr. and Mrs. Francis Rogers Give Concert for French Musicians

Mr. and Mrs. Francis Rogers, assisted by Lewis Williams, gave a recital at North East Harbor, Me., on July 24, for the benefit of French musicians in Paris impoverished by the war. A large and enthusiastic audience attended. The net receipts exceeded \$500. Mr. Rogers will appear with Loraine Wyman at the second of the Jordan Pond concerts, Seal Harbor, Me., on Aug. 8.

Marie Stone Langston to Give Recital with Evan Williams

Marie Stone Langston, the well-known Philadelphia contralto, has been engaged to appear with Evan Williams, the Welsh tenor, at a recital which they will give together in Carnegie Hall, Pittsburgh, Feb. 2. Miss Langston expects next season to be the busiest she has ever had, as she already has booked thirty-nine engagements from the late summer up till Dec. 22.

True Musical Sense Displayed in James Whitcomb Riley Verse

A TRIBUTE to the musical insight of the late James Whitcomb Riley, Indiana's beloved singer of "common things," is paid by Sigmund Spaeth, in a recent issue of the *New York Evening Mail*. Scarcely any other American writer of verse had so many of his creations set to music, for, as Rupert Hughes once said: "They sing themselves."

Speaking of Mr. Hughes' setting, the writer said: When Rupert Hughes published his musical settings of a number of James Whitcomb Riley's poems he wrote upon the title page: "This book I can only dedicate in all friendship and homage to James Whitcomb Riley, whose songs, to tell the truth, sing themselves without further music of mine." That one sentence tells the secret of the Hoosier poet's immense popularity.

James Whitcomb Riley was strongly imbued with the feeling, shared by most poets, that music is a universal and eternal reality. The instinct which prompted him to write his verses in a natural musical style also made him perceive the mysterious forces of rhythm, melody and harmony working through nature all about him.

He expresses his conviction most clearly in the poem called "A Song" in "The Lockerbie Book," recently set to music by Ward-Stephens. Here it is:

There is ever a song somewhere, my dear;
There is ever a something sings away;
There's the song of the lark when the skies are clear,
And the song of the thrush when the skies are gray.

The sunshine showers across the grain,
And the songbird trills in the orchard tree;
And in and out when the leaves drip rain,
The swallows are twittering ceaselessly.

There is ever a song somewhere, my dear,
Be the skies above or dark or fair,
There is ever a song that our hearts may hear,
There is ever a song somewhere, my dear.

There is ever a song somewhere, my dear,
In the midnight black or the mid-day blue;
The robin pipes when the sun is here,
And the cricket chirrups the whole night through.

The buds may blow, and the fruit may grow,
And the autumn leaves drop crisp and sore,
But whether the sun, or the rain or snow,
There is ever a song somewhere, my dear.

To reach the hearts of the people poetry must have a true lyric strain. Bobbie Burns proved it in Scotland, as did Heinrich Heine in Germany.

Music provides the supreme test of lyric quality. A modern verse writer has said: "If you want to know whether a line will read well try to sing it."

Rupert Hughes was right. Riley's verses, like those of Burns and Heine, sing themselves, without needing the aid of a musician.

But, having this natural lyric quality, it is quite logical that the work of James Whitcomb Riley should consistently appeal to composers. No other American writer has had so many of his creations put to music, nor have any individual works been set so often as one or two of Riley's.

The popular "Life Lesson," for example, beginning, "There, Little Girl, Don't Cry," appears in nearly a score of musical forms. As it happens, most of them follow the same general rhythmic scheme, proving again that the verse "sings itself" and forces the composer to follow its own inherent lyricism.

There are already four books of Riley songs in print, besides innumerable settings of individual poems. One of the series, by Fritz Krull, was composed especially for the Indiana centennial.

"An Old Sweetheart of Mine" has been successfully arranged by Leslie Harris as a recitation with music.

FRIDA BENNÈCHE

"Mme. Bennèche delivers with notable ease the most difficult arias. Her soprano voice is flexible and of a pleasing quality. Her diction and phrasing were good."—*Musical America*.

"Her voice, of the coloratura quality, is characteristic of great flexibility. It is marked by purity, clearness and vivid coloring."—*Musical Courier*.

"This artist's fluent coloratura voice, fine schooling and personal attractiveness won the immediate favor of the audience."—*Musical Advance*.

"Her presence on the stage was a joy to the eye, while the ear was gratified with her singing, and above all, an attitude of general admiration on the part of the listeners was observed."—*Music and Musicians*.

"Her voice is a coloratura soprano of wide range, very flexible and of a limpid, flute-like quality. Her technic is flawless."—*Stamford (Conn.) Daily Advocate*.

"Mme. Bennèche won distinct favor for the purity of her high tones and the great flexibility of her voice."—*Hartford (Conn.) Post*.

"Frida Bennèche's singing was very acceptable and showed her facility in singing."—*Brooklyn Eagle*.

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BALDWIN PIANO

ECHOES OF MUSIC ABROAD

London's Venerable Philharmonic Society May Suspend Its Activities Next Season—French Minister of War Refuses Permission to Teresa Carreño to Return Home from Spain Through French Territory—Melba Holds Up America to Her Fellow-Australians as a Model of Musical Appreciation—French-Canadian Tenor of New York Meets with Notable Success in New Zealand—London Conductor Champions the Right of Women Players to Positions in Professional Orchestras—Beatrice Harrison Aids Prisoners of War—Bach and Puccini as Bedfellows

RUMORS have been afloat in London to the effect that the Royal Philharmonic Society was planning to suspend its activities next season. The report seems to be premature, however, as the directors have not yet reached a decision and are considering the feasibility of continuing the society's concerts, even though on a modified schedule. This venerable institution has been giving concerts in London for over a hundred years and should it suspend animation it would almost seem as if the backbone had been ripped out of the English metropolis's concert season.

It is understood that the Queen's Hall "Proms," under Sir Henry J. Wood's direction, will be given in the autumn as usual.

WHEN the personal histories of this war come to be written there will be none of a private, neutral family more replete with exciting incidents caused by it than that of Teresa Carreño and her family. The great Venezuelan pianist, one of the few first-rank artists to elect to remain in Europe through the devastating struggle, has just had another experience of a kind to make her feel that staying around so close to the crater of a volcano is not conducive to personal comfort after all.

First it was her daughter Teresita who had an "adventure"—she was arrested by the French military authorities at Algiers during the first war year on suspicion of being a German spy and detained for weeks until her mother, while on a professional visit to Spain, could succeed in getting the red tape cut and having her freed. Afterward Teresita had to stay in Switzerland, as, her husband being an Englishman, she could not go to her mother's home in Berlin. Then, just a year ago, Giovanni was arrested in Milan a few days after he had arrived there to resume his vocal studies after a visit to his mother, and he had a taste of Italian prison life for two or three days until the American consul could have him released—which was done on condition that he leave Italy immediately.

Now it is the head of the house herself upon whom the indirect inconveniences of war-time have been visited. At the end of May Mme. Carreño gave the three recitals in Madrid under the auspices of the Madrid Philharmonic Society for which she had made a special trip to Spain. On the day following the last recital she was entertained by the Infanta Isabel, and then she and her husband, Arturo Tagliapietra, set about making a speedy return trip to Germany through France and Switzerland. After being detained three extra days waiting for their passports, as a result of numerous visits to the Swiss, French and American consulates, they finally left Madrid and in due time reached the French frontier.

Here, at Cebere, when they showed their passports and explained that they were going to Germany they were told by the military authorities that they could not go through. Mme. Carreño protested, quoting the assurances of the French consul at Madrid. Then followed a private consultation of the officials and finally one of them returned with the announcement that it would be all right and they might proceed on their journey.

But gently! First the pianist was sent into an inner room accompanied by an old woman, "who looked like one of the witches in 'Macbeth'," to quote her own report, and there she was forced to undress and submit to being searched

from head to foot. The "witch" not only ran her fingers through her hair, but even examined the soles of her feet. When no doubt remained that Carreño had no incriminating documents concealed on her person she was permitted to dress again, after which her small traveling satchel and every scrap of

were then conducted to the ticket office to buy their tickets back to Spain and kept under guard until the train pulled out.

Once back in Madrid, Carreño, as an American citizen, sought the American consul for a solution of the mystery. As a result of his inquiries they learned that the French Minister of War had



Bennett Challis as "Hagen"

Bennett Challis is one of the few American singers whom the war has not driven out of Europe. This American baritone has been singing latterly at the People's Opera in Hamburg after having sung in many Italian cities, at the Royal Opera in Madrid, and at Bayreuth

paper in it were subjected to the most minute scrutiny. In the meantime Mr. Tagliapietra was put through a similar search. Again their trunks were examined and at last, breathing sighs of relief at the prospect of resuming their journey, they were led into a room where soldiers were on duty. Here the official conducting them took their breath away by saying to one of the soldiers: "These people must return to Spain by the very next train. See that they do!"

When they ventured to ask the reason for this sudden change of front he showed them the orders on the passports. The order had first been written on the passports permitting them to go on and then it had been crossed out and a counter order written in its stead. They

decreed that they could not pass through France and that the order must stand. Thereupon the pianist appealed to the Infanta Isabel, who enlisted the active interest of the Spanish Secretary of State, and at last accounts he was trying to secure a safe conduct for her.

In case he should fail to do so there was a choice of only two courses open to her—either to sail with her husband to Genoa and go on to Germany through Italy and Switzerland or to sail directly to this country and so be here ahead of time for her next season's tour, in which case she would be likely to arrive in New York almost any day now.

WITH a fourth tour of America before her in the coming season,

Beatrice Harrison, the English 'cellist, gave a concert in London the other day in aid of the British Prisoners of War Fund. As additions to the limited available repertoire of her instrument, 'cello arrangements of some of Roger Quilter's songs were among her program numbers.

The gifted violinist sister, May Harrison, who has her American introduction still ahead of her, did not appear at this concert, but a third Harrison, Monica by name, was among the 'cellist's assisting artists.

SINCE her return to Australia Nellie Melba has thrown herself heart and soul into her teaching at one of the music schools in Melbourne. "I love to go to the Conservatorium and teach and see the girls' brains expand and their voices develop," she said the other day.

This illustrious artist will not have anything to do with men's voices as a pedagogue. "I don't know anything about them," she insists; "I have not studied them and the training of them does not interest me in the same way as that of a woman's voice."

So delighted was she with what her Australian students had done during her absence in this country that she promptly instituted a physical culture class for them as a reward. This physical culture class, according to the Australian *Musical News*, stands for her belief that a singer can do nothing worth while unless she is physically fit. "No one can hope to have a career unless physically and mentally very strong. Musical intelligence, grip, determination and tenacity are essentials, but health and physical strength are imperative."

"The dentist should be visited once every three months," says Mme. Melba, "and singers should eat the simplest food. They must not eat too much, and they must eat the things that suit them. Then one's education must not only include learning how to sing; many other things are necessary. I attribute a great deal of my success to the fact that I could always play the piano, the organ and the violin, and that I understood harmony and counterpoint."

The great Australian takes very much to heart the stagnation in music she has found in Melbourne, and she has been holding up America to her countrymen as a model for emulation. Here is something almost revolutionary! For countless years musical Europe has been held up before us as a standard before which we should hide our diminished heads in shame. But now we are being held up as a standard to cow another country in similar manner.

"In every small town in America there is an orchestra," Melba has been telling the Australians, "and why should Melbourne be behind the small towns of America? When I was in Boston I sang with the Boston Symphony Orchestra. Now, why can't we have an orchestra like that in Melbourne?" * * * Surely some day an Australian Major Higginson will be found."

IT is one of war's little ironies that Rutland Boughton, the founder and director of the Glastonbury Festivals, should be called up for military duty just at this time, when his absence necessitates canceling the August festival after his offer of himself as a volunteer recruit at an early stage of the war was refused. His Festival School at Glastonbury—England's embryonic Bayreuth—which embodies an effort to train young singers thoroughly for the opera stage, will probably be continued next season, as usual, by assistants, however.

BEFORE going on to Sydney to open his Australian tour in that city on July 1 Paul Dufault made an extended sojourn in New Zealand. The Australian *Musical News* reports that the New Zealand tour of this French-Canadian tenor so long identified with New York's music world was "a veritable triumph," crowded houses and tremendous enthusiasm proving the rule at every concert.

The demand for seats in Dunedin, where only three concerts were originally arranged, led to a fourth's being given. For this the house was sold out to the last seat the day after it was announced and, though the stage was then called into requisition to hold 200 more, hundreds were unable to gain admission.

[Continued on page 18]

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ECHOES OF MUSIC ABROAD

(Continued from page 17)

This is the popular Mr. Dufault's third visit to Australia and New Zealand.

IN London there is a conductor, George Shapiro by name, who for years has admitted women players into his orchestra as an integral part of the personnel. He it was that conducted the orchestra at the recent Russian concert in Queen's Hall, at which Mark Hambourg played the Tchaikowsky Concerto.

Shapiro believes that a higher æsthetic result is attained in an orchestra when players of both sexes are used, and his experiment is said to have been attended thus far by remarkable success. It is predicted now that it will lead to the employing of an ever-increasing number of women violinists in particular. As the field is opened up to them women will probably be drawn more and more to studying the other instruments.

WHAT might old John Sebastian Bach not have achieved if he had given up his choir boys and taken to opera conducting? This is the somewhat startling question the London *Musical News* has felt prompted to ask after attending a performance of the Leipzig cantor's "Phœbus and Pan" at the Ald-

wych Theater, given as one of the réper-toire works of Sir Thomas Beecham's opera season.

For the observations of the paper quoted have led its editors to the conclusion that Bach is usually regarded "as a brainy composer, altogether satisfying in an intellectual way, the organist's hero, and, in private life, as a respectable, stolid old gentleman, who was not fond of travel but preferred to dwell in his stuffy old choir-room turning out monuments of contrapuntal achievements."

Inasmuch as "Phœbus and Pan" is "bright, light and witty," it has been a revelation to London music-lovers, who evidently are duly grateful to Sir Thomas Beecham for producing it. But "Phœbus and Pan" and Puccini's "Manon Lescaut" surely make an incongruous pair, from a musical standpoint, for a combination bill.

WHEN Evelyn Scotney and her husband, Howard White, reached Melbourne on their concert tour of Australia they were given a welcome by the members of the Austral Salon. The soprano, who was introduced in this country through the medium of the Boston Opera Company, is an Australian by birth and was a student at the Marshall Hall Conservatory in Melbourne before going to Europe. J. L. H.

not charge for orchestra concerts without a license to run an amusement place, the concerts were given free.

Mayor Thompson's referendum of the question to the neighbors gave the following vote:

"Do you want the saloon license revoked? Yes, 1579; no, 2112.

"Do you want the amusement and restaurant license issued? Yes, 2713; no, 911.

"Do you object to the name Edelweiss? Yes, 1319; no, 2164.

Dunham is now at work on a series of pretentious orchestra program, in which several symphonies and a few concertos are included. The music will include many popular pieces, but these will be carefully chosen.

Every Wednesday and Saturday night thousands of Chicagoans have gathered in Grant Park to hear the free concerts of the Chicago Band, William Weil, conductor. The band has obtained for itself a solid place in the affections of the people of Chicago, and the work it is doing in providing real music for them is inestimable.

This week the Municipal Pier has been thronged with thousands to hear the three concerts arranged by the Civic Music Association, which are reviewed by Mr. Rosenfeld in another place in this issue of *MUSICAL AMERICA*. The City of Chicago, through its harbor department, is bearing all expenses for these concerts, which causes Felix Borowski, president of the Chicago Musical College, to remark, in the *Chicago Sunday Herald*:

"When a municipality in America discloses interest of this kind it is certain that something that looks like a new era is about to begin. If the City of Chicago begins by backing financially concerts of choral and band music, and, patting the little children on the head, invites them to learn how to sing at its expense, where may it not end? The wild dreams of municipal opera houses and symphony orchestras supported by the town may not seem so wild after all. The municipal pier concerts carry more significance, perhaps, than meets the eye."

The concerts on the municipal pier have also called forth the suggestion that Chicago have its own city band. The suggestion emanated from Henry V. McGurran, superintendent of the bureau of compensation, who has made the arrangements for the band concerts at the pier.

"Why shouldn't a great city like Chicago have its own band?" he asked. "The money the city will pay out for concerts this summer would maintain an excellent band that would be a source of pride to us all. In addition to giving programs at the pier such a band would be available for all municipal celebrations, the Fourth of July, Chicago Day, and a number of other occasions when a municipal band is just what we need. We have encountered difficulties in get-

ting good bands, and inferior bands are scrambling to get engagements from the city."

The Baton Club of Chicago offers a prize of \$50 for the best anthem submitted for its anthem contest. The composition must be suitable for use in non-liturgical churches; it must be in four parts, with accompaniment for organ; it must be in reasonable compass; the text should be taken from the Bible or from a standard church hymnal; the composition receiving the award will become the property of the Baton Club, and will be published by the Gamble-Hinged Music company of Chicago. Communications should be addressed to H. W. Fairbank, 7752 Lowe Avenue, Chicago.

Marie Sidenius Zendt, soprano; Ruth Ray, violinist; and Clarence Loomis, accompanist, gave a recital last week at the Wilmette Woman's Club. Her voice was flexible, and her tone was pure and beautiful in a varied program. Miss Ray's artistic violin playing called for an encore.

Margaret Allan Hinchey sang a program at the MacBurney Studios Monday night, which left a very pleasing remembrance of the singer's voice with all who heard it. Especially in "Juliet's Waltz Song" was the soprano delightful, her tone being sweet, under perfect control, and her sense of rhythm perfect.

Theodora Sturkow-Ryder is the author of a musical sketch for the vaudeville stage. It has just finished a successful week at the Great Northern Hippodrome, where it was presented by David Dugan, the Scotch tenor, and his quartet. The skit is called "The Recordia Opera Company." The singers are dressed to represent well-known opera singers, and they make their appearance out of a gigantic Victrola.

John Doane is leaving for California this week. He will play three recitals

on the great exposition organ at the Panama-California Exposition in San Diego, Aug. 13, 14 and 15.

Edna Gunnar Peterson, pianist, has been engaged as soloist for the opening concert of the Schubert Club of St. Paul, Oct. 25.

John Rankle is leaving for Portage Lake, Onekama, Mich. The popular bass-baritone will spend three weeks there boating, fishing and hunting. He will return to his studios in Chicago and Milwaukee after his vacation. In September he will sing the "Song of the Bell" at St. Paul's Evangelical Church, and will fill dates in Kirksville, Mo., Manhattan, Kan., Grand Island, Schuyler and Fairfield, Neb.

Louis Kreidler has gone to his mother's home in Pennsylvania for a brief vacation. He has just finished a short concert tour in Tennessee, where he sang in Knoxville, Monteagle and Nashville. He was soloist at a Wagnerian concert in Knoxville.

FARNSWORTH WRIGHT.

Dadmun and Organist Salter Unite in Armenian Benefit at Williams

WILLIAMSTOWN, MASS., July 28.—An organ and song recital for the benefit of the Armenian Relief Fund was given at Grace Hall, Williams College, on Friday evening, July 28, by Royal Dadmun, baritone, and Sumner Salter, organist. It was a remarkably fine recital and netted several hundred dollars for the fund. Mr. Dadmun was at his best and Mr. Salter's skill as an organist was again demonstrated. The organ is one of the four largest in the United States. People came from North Adams and Pittsfield, Mass.; Bennington, Vt., and Hoosick Falls, N. Y., besides a large attendance of Williamstown residents and summer guests.

SECURE LICENSE FOR EDELWEISS GARDEN

Chicago Park's Problem Decided by Popular Vote—City as Music Provider

Bureau of Musical America, Railway Exchange Building, Chicago, July 29, 1916.

THE free orchestra concerts at the Edelweiss Gardens are no longer free. Mayor Thompson's referendum to the neighbors of the amusement place has resulted in a favorable vote for the gardens, and amusement and restaurant licenses were granted to-day.

The Edelweiss Gardens several weeks ago announced a fifty-piece orchestra under the direction of Arthur Dunham, took out a saloon license and prepared to open a huge amusement place on the site of the old Midway Gardens. The Chicago Law and Order League objected to another saloon so near the University of Chicago, and the restaurant and saloon licenses were held up. In the meantime, since the management could

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"There was a dignity, an earnestness in his work, a forgetfulness of self that was most impressive."—*Easton, Pa., Sunday Call*.

"It is some time since a Flemington audience has listened to a more beautiful voice."—*Flemington, N. J., News*.

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ENGLISH ROLE FOR SEMBACH

Wagnerian Tenor to Appear as "Squire" in De Koven Opera



Johannes Sembach and Mme. Ernestine Schumann-Heink, Taken on Their Recent Tour in "Siegfried"

That Johannes Sembach was chosen to sing the rôle of the *Squire* in Reginald de Koven's "Canterbury Pilgrims" indicates that the German tenor is equally equipped to sing English rôles. It will be remembered that the tenor was heard in "Elijah" in English last season.

Sembach has made several records for the Columbia Graphophone Company. Among the arias he sang for the graphophone were some from "Siegfried," "Die Walküre," "Meistersinger" and "Lohengrin."

He also sang a number of the most popular German songs by Abt, Becker, Hilder, Schubert and others.

The hero of many Wagnerian operas, who is stopping for the summer at Edgemere, L. I., is devoting four hours a day to the perfection of his English. His daily program is: Forenoon, fishing; afternoon, study; evening, bridge.

Werrenrath Opens His Lecture-Recital Series at N. Y. U.

Reinald Werrenrath has inaugurated a series of three lecture-recitals at the summer school of New York University. The subjects are as follows: Tuesday evening, Aug. 1, "Lieder," by Schubert, Schumann, Franz, Brahms, Grieg and Wolf; Friday evening, Aug. 4, Operatic airs from Monteverdi to Leoncavallo; Tuesday evening, Aug. 8, Modern songs by Italian, German, French and American composers.

Use Phonograph for Music at Funerals

Funeral music from a phonograph has been used twice recently by Father Lonergan, chaplain of Calvary Ceme-

tery, relates the New York *Tribune*. "For the very poor," said Father Lonergan, "we used it for those who otherwise would have seen their loved ones laid to rest without the consolation of a beautiful and appropriate hymn. Two women gave me the phonograph as a memorial to their sister. They provided the records, too."

LESLIE HODGSON OFFERS ANNUAL SUMMER RECITAL

Pianist Displays Admirable Qualities in Program at Institute of Applied Music

Leslie Hodgson gave his annual summer piano recital at the American Institute of Applied Music on Wednesday afternoon of last week. In spite of the fearfully oppressive heat in the parlors of the school (owing to the noise of the street cars Mr. Hodgson had to subject himself to the torment of playing with the windows tightly closed) the audience enjoyed every moment of the program and applauded without stint.

Mr. Hodgson offered a Dohnanyi Rhapsody, two Chopin "Ecossaisses," the F Minor Fantasy and the Tarantella, Liszt's Second Ballade, one of Moussorgsky's "Exposition Sketches," four "Valse Poetiques" of Granados, a Pierné March and Chopin's A Flat Polonaise. His performances disclosed anew those admirable traits so frequently and enthusiastically commended in these columns—the maturity of conception, the consistency, flawless taste and the pervasive charm and warmth of musical imagination, not to mention the more objective details of technique, tonal effect and phrasing.

His style is broad in scope, enabling him to beguile at one minute with delightfully fanciful and finely wrought performances of Chopin's delicate "Ecossaisses," Moussorgsky's quaint "Chattering Old Women" or the salon graces of a Granados waltz and at the next to awaken a deeper, more vibrant emotional response with a broad and weighty presentation of Chopin's great Fantasy, Liszt's surging Ballade or the ringing A Flat Polonaise. Last week he reached lofty heights.

At the close of the regular program he played a Debussy number as encore.

H. F. P.

Would Eliminate High Tones in Singing of "Star-Spangled Banner"

A way of getting around one of the handicaps of "The Star Spangled Banner" as a national anthem is suggested by John H. Taylor in a letter to the *New York Times*. He says:

"It is surprising that a suggestion has not been made to eliminate the objectionable high notes in the 'Star-Spangled Banner.' This could very easily be done without materially altering that beautiful melody. For instance, suppose the melody were written in the key of C. The high part commences on the note E. It could just as well commence a third below the original air on the note C and continue for only three bars, where it would return to the original melody. The word 'free' at the end of the first verse could be sung on the note E instead of G. If these slight changes were made the song would be singable for everybody."

A Believer in Clean Journalism

To the Editor of MUSICAL AMERICA:

Inclosed find check covering a year's subscription to the most excellent paper. I have often suggested it to my pupils as the only enjoyable musical paper published in this country, not only on account of its valuable and truthful information, but also for its clean and wholesome style of writing. I am a great believer in clean journalism, and MUSICAL AMERICA is paving the way for it in our profession, where it is so much needed. Also heartily indorse Mr. Freund's great propaganda for American music and American musicians. Every one of us must help him carry out his ideals.

BERTA GROSSE-THOMASON.
Watch Hill, R. I., July 22, 1916.

MOUNTAIN-CLIMBING IS VACATION CHOICE OF WILL MACFARLANE



Snapshots Taken During a Tramp up Mount Washington and Over the Northern Peaks of the Presidential Range of the White Mountains During the First Week of July by Mr. and Mrs. Will C. Macfarlane, Alfred Brinkler of Portland and Mr. and Mrs. Frank E. Ward of New York. The Upper Photograph Was Taken on the Head Wall of Tuckermans Looking Down the Ravine. From Left to Right, Alfred Brinkler, Mrs. Ward, Mrs. Macfarlane and Mr. Macfarlane. In the Lower Picture Are (Left to Right), Alfred Brinkler, Frank E. Ward, Mrs. Macfarlane and Mr. Macfarlane, in Front of the Summit House, Mount Washington

PORTLAND, ME., July 24.—Musical activities during the summer months center around the magnificent organ in the City Hall, and its very capable organist, Will C. Macfarlane. The concerts, which are given every afternoon except Saturday and Sunday, have started with large crowds containing representatives from all parts of the country who are enthusiastic over the organ's qualities.

The programs are made up very largely of request numbers and Mr. Macfarlane is much gratified at the increasing demand for the best organ music. After two months spent at his bungalow in the White Mountains Mr. Macfarlane is in fine condition for his strenuous summer work, which keeps up until the middle of September.

Llewellyn B. Cain is very busy these days with the preparations for the Saco Valley Music Festival, which takes place at Bridgton, Me., on Aug. 8 and 9. This is its third year and it bids fair

to rival that of last year in excellence. A. B.



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New York, August 5, 1916

MASCULINE MUSICAL DELINQUENCY

In appealing for a more extensive masculine support for music in America, Dean Liborious Semmann, president of the Wisconsin Music Teachers' Association, lays his finger on one of the sore spots of our musical appreciation. Business, he says, arrests the thoughts of our men and "this results in an attitude that keeps men away from the study of music," and he finds things to decry in the public school methods of music study—

methods which invalidate the practical utility of such study and consequently foster in the average boy a contempt for the art as an accomplishment of nebulous value at best.

Undoubtedly masculine indifference or scorn, though less pronounced than in the past, constitutes one of the most vulnerable defects of our musical appreciation. The idea that musical accomplishment connotes unmanly affectation seems to be deeply ingrained in the Anglo-Saxon race, and it dies hard. Yet it must be utterly eradicated if we are to rank as a power in the musical annals. Its persistence denotes misapprehension of the truest meaning of the art.

Six years ago Alexander Lambert stirred up a hornet's nest by casually remarking that this country could not be musically significant as long as women formed the controlling power in its musical activities. Mr. Lambert's real contention, despite the unpleasantness which it occasioned, was merely identical with Dean Semmann's idea in this case. Allegiance to music cannot be one-sided. It must be indivisible. Humanity cannot be improved and uplifted by halves. And to deplore the fact that men are remiss in this connection implies no reflection on the artistic labors of women—singly, or in clubs. That men are not yet doing their whole part is unquestionable. A glance over any concert audience will make that point clear.

DR. GRANT'S CONTENTIONS

With all due respect to Dr. Grant's energy in repudiating our recently expressed views about so-called realism on the operatic stage, we are still obliged to own ourselves unconverted. Neither the pugnacity of the South Brooklyn cigarette girls, for which he vouches, and which, for all we know or care, may surpass that of *Carmen* a thousandfold; nor the "poetry" of Brooklyn Bridge to the individual "leaning over the rail of an ocean liner talking to his 'onliest' girl"; or, again, the idealism of Fulton Street or Van Cortlandt Park, which lay so powerful a hold on the imaginative sympathies of the worthy Doctor, serve to convince us in the least of their inspirational utility to the musician—whether American, Korean or Patagonian! And in contesting his position we are not theorizing, as he is pleased to believe, not inhabiting a glass house of visionary delusions. Our point of view is the result of practical observation.

We maintain that the commonplaces of our daily experience are not idealized through the medium of song; they reduce the medium itself from the plane of the sublime to the ridiculous. We contend that a street in Seville or on the "Rive Gauche" in Paris is a different matter from Fulton or Wall, precisely because it is remote and more or less unfamiliar to us, and by virtue of that very condition raised above the dead level of commonplaceness. And, by analogy, that Washington, Lincoln, Grant being to our minds sharply defined personalities, and invested in our consciousness with very vivid and positive attributes, cannot be made to sing, and at the same time impress us with a sense of congruity. Dr. Grant seeks to point the moral by means of the operatic Napoleon in "Sans-Gêne." Well, how successful is that particular Napoleon? And of what account is this particular opera?

No, we should not say that "The Girl of the Golden West" or the "Jewels of the Madonna" lack the order of realism which Dr. Grant glorifies. But, how great is the value of either work? And what is the effect in the first-named of the lyrically declaimed "What have we to eat to-night?" "Not much; oysters in vinegar!" Or the unforgettable "Buona sera, Mister Johnson?" Yet here is "realism" with a vengeance. Who can ever recall without a smile Lieutenant Pinkerton's vocalized "Milk punch or whiskey"? Or in Converse's "The Sacrifice" the delectable "Captain Burton, my dear aunt wishes to speak to you?"

But a truce to this. "Carmen" is, indeed, as Dr. Grant says, "realism unadulterated"—but the realism lies in the fundamentally true responsiveness of character to emotional circumstance. It would be as realistic if placed in the stone age. And Wagner's appeal is most decidedly not "only to the musical and not to the general public" because of the "lack of realism"! Amazing assertion this! Realism in the largest, most basic sense—the realism of spiritual reactions to the most compelling urge of life forces—is found in Wagner in greater puissance than in any other operatic composer. In that fact lies his primal appeal not only to musicians but to humanity at large.

Indorses Propaganda

To the Editor of MUSICAL AMERICA:

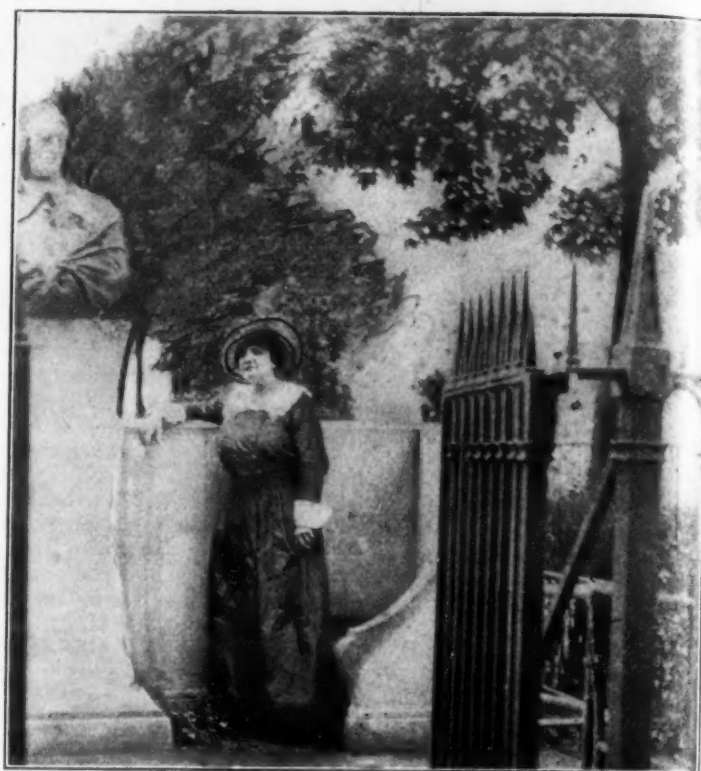
Mr. Freund has done more for American music and American musicians than any other force ever known. More strength to his already strong arm!

Yours very truly,

TALI ESEN MORGAN.

New York, July 17, 1916.

PERSONALITIES



Vera Curtis at St. Marks-in-the-Bouwerie

Vera Curtis, the Metropolitan Opera soprano, has the distinction of being the only soloist in the choir of St. Mark's-in-the-Bouwerie, where she has been for the last eight years. This church—one of the two oldest in New York—is rich in historical association and noted for its especially unique and artistic music, in the development of which Miss Curtis's work has been an important factor. In the picture are seen Miss Curtis and the bust of Petrus Stuyvesant, presented by the Dutch Government to the City of New York in the custody of St. Mark's-in-the-Bouwerie.

Stephenson—Arnolde Stephenson, the American mezzo-soprano of Paris, has departed with her servants for her villa at Lucerne, Switzerland, where she will remain until she sails for the U. S. A. at the end of September.

Kurt—Melanie Kurt, the famous *Brünnhilde* of the Metropolitan Opera Company, is an enthusiastic tennis player, and is to be seen on the courts of her Norfolk home two hours daily this summer. Mme. Kurt is an advocate of the smashing style of play, which Molla Bjurstedt, the Swedish player, uses.

Brown—Among Eddy Brown's cherished possessions is a medal which he received in London when he played under Royal patronage with the Royal Orchestra. It is of gold and of handsome design, while its inscription reads: "Presented by the R. A. O. S. to Eddy Brown, as a memento of his appearance at their concert, November 11, 1909."

Friedberg—Carl Friedberg's love of children has led him, during his tours in different countries, to study the tunes that children hum and sing while at play. He has gathered a large number of these little ditties and the eminent pianist expects some day to build from them a series of children's piano numbers. Children's music is always given a prominent place on his recital programs.

Hinckley—Allen Hinckley is quite as proud of his proficiency as a golfer as he is of his ability to sing. While Mr. Hinckley was singing in Germany for a number of seasons, he was active in rounding up the members of the foreign colony in Hamburg to form a golf club, and as a result two clubs were organized, these competing not only with each other, but with clubs formed later in Bremen, Leipsic and Hamburg.

Dobson.—While Tom Dobson pays due attention to the quality of the musical settings provided for the unique songs he offers at his recitals, he is convinced that the lyric is of equal if not greater importance. The trouble with many singers, he contends, is that they are satisfied with appealing melodies and seem to care very little whether the words are poetic or commonplace. "I have discovered between 400 and 500 songs that seldom are used on the conventional recital program," he says, "and I have noticed repeatedly that it is the novelty that chiefly awakens the interest of an audience. Singers are too inclined to underestimate the value of good words and to overestimate the purely vocal side."

Hutcheson—When Ernest Hutcheson, the pianist, arrived at Carnegie Hall for an orchestral rehearsal last season it was found that the piano had not arrived. Telephone inquiries developed the fact that the piano truck had broken down and that the instrument could not be delivered for at least an hour. The conductor was in despair, but Mr. Hutcheson smilingly asserted that he could rehearse if need be without a piano. The conductor looked a bit incredulous, but, turning to the orchestra, said: "I have the honor of introducing one of the most remarkable pianists living—Mr. Ernest Hutcheson—who will play the Tchaikowsky piano concerto without a piano!" Thereupon the conductor and the pianist, standing side by side, hummed, sang and whistled the piano part, while the orchestra played the accompaniment. At the close Mr. Hutcheson gravely acknowledged the orchestra men's hearty applause, and a few hours later demonstrated by his excellent performance that the rehearsal had been adequate.

POINT and COUNTERPOINT

WHAT would we do in a musical newspaper's office in the summer without the ingenious (or ingenuous) press agent? If we cannot always print his stuff, at least it often gives us something to smile over or to discuss.

For instance, we've received a very touching item starting thus:

"Every one that loves music," says _____, the eminent pianist, "loves children."

Now, that is a proposition that we can hardly consider as axiomatic. At least, most of the musical artists that we know have never created any tangible evidence of such love.

Then again:

A man with so lovable a nature one can't help from becoming a great artist.

You don't say! Upon considering the violent temper of some famous stars, we might almost believe that not loveliness, but just the opposite, was the essential for a great artist.

Gaze at this ordinance promulgated by the City of Baltimore:

Musicians, performers and other persons shall stand while playing, singing or rendering "The Star-Spangled Banner."

Ha! They've got to respect the national anthem, willy-nilly. One can hear the bass fiddle players exclaiming, "That's pretty soft for us—we're standing already."

But that order is going to affect the technique of some in the orchestra—for instance, the cello choir will be patriotic, but they will not be entirely comfortable.

The dilemma has struck a "perplexed" correspondent of the New York Sun thus:

How can the schoolmarm playing at the piano for her class keep within the law? Or the "professor" in the vaudeville show? Or lots of others?

Or the organist or harpist, adds Geoffrey O'Hara.

Mrs. Nexdore: "My daughter plays the piano. Perhaps you've heard her?"

Mrs. Newcome (with great self-restraint): "I've heard the piano."

Mrs. Nexdore: "Yes, my daughter Mary is very musical."

Mrs. Newcome: "Ah! You have two daughters, then?"

An apt interpretation of a song which fitted the case exactly is narrated by Louis C. Elson in the *Musical Observer*. A corpulent tenor was about to go on in the oratorio of "Elijah," when his trousers gave way at the seams. Numerous pins were brought into service, and finally, well trussed up, he went upon the stage and sang—"Ye People, Rend your Hearts, Rend your Hearts, and not your Garments."

This comes from the Rochester Times: Massenet has been dead four years but his operas are as popular in France as ever.

How remarkable! Richard Wagner has been dead thirty-three years, yet his operas are not only popular in his own land, but are sometimes heard elsewhere.

"It is remarkable how few men who follow guitar playing for a living get rich."—Little Rock Gazette.

Whereupon Bert Leston Taylor remarks, in the Chicago Tribune: "It is remarkable how many of them escape with their lives."

5. Concerto (1st Movement)....Paderewski
Miss Esther Kittlesby
Miss Esther Kittlesby, 2nd piano

This is clipped from the Ravinia Park program for Student Artist Day, Friday, July 14. The question is, asks Farnsworth Wright, did she play the second piano with her foot, or did she use one hand for each piano?

In the August number of the Los Angeles *Music Student* we find these four items:

"Oh, my teacher has discovered the most wonderful vocal method! He says, 'Just brace the crico-thyroid muscle against the epiglottis and elevate the intercostal muscles over the diaphragm and force the uvula to intertwine with the right-hand tonsil while emitting a labio-lingual sibilant—and—'"

"And what does he say then?"

"Oh, he says, 'Five dollars, please.'"

"Vocalist" wants to know how long it is possible for a man to hold a note. In reply, will say we have one that we have held for six years and rather expect to hold it for six years longer.

On an examination paper in "Musical Appreciation"—"A minne-singer was a female minstrel. She wore a dulcimer around her neck and hit it with a hammer." Evidently she got it in the neck.

Recipe for musical critics: When the playing or singing is "rotten" devote your space to describing the dresses; the participants like it better.

"That boy will never make a noise in the world."

"Don't you believe it. He has just joined an amateur brass band."—Baltimore "American."

A Highlander who prided himself on being able to play any tune on the pipes perched himself on the side of one of his native hills one Sunday morning and commenced blowing for all he was worth.

Presently the minister came along and, going up to MacDougall with the intention of severely reprimanding him, asked in a very harsh voice, "MacDougall, do you know the Ten Commandments?"

MacDougall scratched his chin for a moment, and then, in an equally harsh voice, said:

"D'ye think you've beat me? Just whistle the first three or four bars, and I'll hae a try at it."—*Youth's Companion*.

Add a new branch to the musical profession. Philip Gordon informs us that in describing the recruiting for New Jersey's First Regiment Band, a Newark evening paper said:

The new band still needs one bass horn, two baritones, one alto, one snare drummer and one cook.

BIG PHILADELPHIA CONCERT

Chorus of 1000 Sings to Aid Families of National Guardsmen

PHILADELPHIA, July 24.—A concert of more importance and interest than often takes place here at this season of the year was given in Convention Hall last Thursday evening before an audience numbering about 4000 persons, the musical feature of the program being numbers by a mixed chorus of nearly 1000 voices, made up of sections of the United Singers of Philadelphia. This splendid body of experienced and well-trained

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Certainly the beauty and perfection of the Weber "voice" is unequalled in present-day piano making art.

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singers, directed by Emil F. Ulrich, was heard in a number of familiar songs. The audience at the end joined in the singing of "The Star-Spangled Banner," which was given with genuine patriotic fervor. An orchestra of fifty musicians added to the artistic success of the concert, which also was successful financially, about \$2,500 being realized for the benefit of the needy families of the Pennsylvania National Guardsmen, who have been sent to the Mexican border.

One of the most successful vocal soloists ever heard at Willow Grove Park is John Finnegan, the tenor of New

York, who has been appearing the past week with Patrick Conway and his band, which entered yesterday upon the final week of its engagement at this popular resort. Mr. Finnegan's flexible and sympathetic voice has made a most favorable impression upon his audiences the past week, and he has won a marked personal triumph at his every appearance. Florence Le Roy Chase, soprano, also has continued in favor, as have the various instrumental soloists, while Conway has continued to give the sort of band music that has insured his lasting popularity.

A. L. T.

NO "SHORT CUT" IN DEVELOPING THE DIAPHRAGM, SAYS OSCAR SEAGLE

By OSCAR SEAGLE

AMONG singers, professionals as well as students, is there a subject which has been more discussed than "diaphragm"? We may add is there a thing which has caused more sorrow and woe and has been more misused than this important part of our anatomy?

Strange as it may seem, but what is Nature's way, and, consequently, should be the easiest, is always the most difficult to reach. This has been my observation during all these years I have been teaching, and I presume such will be my experience during the years to come unless this little treatise should perform its mission, i.e., enlighten the serious vocal student about the proper functions of the diaphragm.

"So many minds, so many ways," says the old saying, and if we would take the time to visit the various vocal studios in our cities, many interesting facts could be collected to strengthen my opinion that this proverb is sound. One believes that by breathing from the abdomen the proper result will be obtained; another uses the diaphragm to raise the chest and another to expand the ribs. Again, by jerking it inward some believe the "puzzle" is solved. Some firmly claim that it is a trick to have this muscle perform correctly, and others that some special method has a patent on it. Some of these ways are right to a certain point, and all are wrong.

The diaphragm should always be thought of as a lever governing the entire breathing apparatus. We feel the abdomen pull in, and the diaphragm muscle, the sides and the back expand. At the same time the lungs must be filled to their deepest capacity. By the action of the diaphragm the inhaling as well as exhaling is regulated. When this natural way of breathing is to be applied to singing it is, of course, exaggerated to quite an extent. In the beginning the diaphragm will perhaps be flabby and unsteady, which results in poor control. The remedy is found in long, constant and correct exercising.

There is no "short cut" in developing a diaphragm firm and elastic, and only the "survival of the fittest" may enjoy its wonderful usefulness.

"The Stults" Score Triumph in Program Given on Twelve Hours' Notice

Monica Graham and Walter Allen Stults gave a program on only twelve hours' notice before the American Institute of Normal Methods on July 11. An audience of about five hundred persons was most enthusiastic, and the management pronounced the program the most artistic given in the twenty-eight years in which the Institute has been conducted. Mr. and Mrs. Stults will repeat the same program before the summer school conducted by Ginn & Company at Lake Forest, Ill. Mr. Stults also sang in Wayne, Neb., on July 24.

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MUSICAL AMERICA'S OPEN FORUM

Communications not accompanied by the full name and address of the senders cannot be published in this department. It is not essential that the authors' names be printed. They are required only as an indication of good faith.—Ed. MUSICAL AMERICA.

Memories of Old Steinway Hall

To the Editor of MUSICAL AMERICA:

Being one of the old-timers in the musical profession, I can fully appreciate your article on Memories of Old Steinway Hall, and I would here pay tribute to the memory of William Steinway, whose generosity was the means of helping many young artists to establish themselves in the musical profession, both instrumentalists, vocalists and teachers. He was ever ready to give the free use of Steinway Hall to aspiring and deserving persons of talent. Sorry Mr. Stetson could not furnish you with programs of concerts from the time the hall was opened, up to 1876. I think it would be very interesting reading.

I remember a concert given in 1869 by Antonio Barili (half brother of Patti), who was the leading vocal teacher at that time, when "The Last Seven Words" by Mercadante was given, and a miscellaneous program of past songs, etc. The chorus was made up of pupils of Mr. Barili and numbered about seventy-five. The soloists were Miss Natali, soprano; H. R. Humphries, tenor; Gaston Gottschalk, baritone, who I believe is teaching in Chicago, and George Conley, basso, who was afterwards drowned in Lake Champlain while on his vacation in the summer. The concert was very different from pupils' concerts of to-day, when the programs are made up mostly of difficult arias, far beyond the ability of the pupils. Mr. Barili's chorus of pupils would compare favorably with the Musical Art Society of to-day.

There were fine choral concerts with orchestra in the early 'seventies given by the Church Music Association, under the direction of Dr. James Peck. In the chorus were many singers who afterwards became leading soloists in churches and on the concert stage. You mention the name of Myron W. Whitney, tenor, singing with Theodore Thomas in 1876. I think it well to let the present generation know that Mr. Whitney was a basso, and the best basso this country has produced. Very truly yours,

H. R. HUMPHRIES.

New York, July 25, 1916.

Mr. Finck as Authority on Spelling

To the Editor of MUSICAL AMERICA:

I inclose a clipping from the New York Evening Post which is Henry T. Finck's reply to my letter which you recently had the kindness to publish in MUSICAL AMERICA. It speaks for itself and requires no further comment on my part than to say that as song writing is the least of my accomplishments, I am indebted to the illustrious critic for an undeserved compliment. As for the "v" in place of "w," surely none of us will object to that in view of the precedent established long ago by the elder Weller in "Pickwick Papers." It is a great relief, though, to find that Mr. Finck has at length decided to clothe his erstwhile entirely too undeveloped "Chaikovski" with a few alphabetical embellishments. Sincerely yours,

CLARA A. KORN.

Long Branch, N. J., July 26, 1916.

[In Mr. Finck's article he referred to Mrs. Korn as "one of the myriads of feminine song writers whom this country indulgently harbors." The article is devoted to the correct spelling of Tchaikovsky's name, and is headed "Does not rhyme with cow."—Editor MUSICAL AMERICA.]

Commends Idea of Qualified Teachers' Association

To the Editor of MUSICAL AMERICA:

Just a line that I may voice my appreciation of Mrs. Knorr's excellent letter in the July 15 issue of your paper, in which she suggested a national musical association for qualified teachers. While I do very little teaching at the present time, my hopes are to be one of the "profession" some day soon.

My hopes appear to be my wants and my wants appear to be small. But not so. My hopes are my ideals and inspiration, and I could not have expressed

them any better than Mrs. Knorr myself.

Not only is such an organization needed for the protection of the teacher and pupil alike, but also as a guide for the inspiration and ideals of the thousands of young students preparing for the profession, and a goal-post for their ambitions to rest upon. What could be any more covetable than the distinction attached to a fellowship in a national organization of such a character? And would not such an aspiration supply the student with the germ for thorough and conscientious study and preparation? And we will have to admit that the class of teachers entering the field under these conditions would be far better equipped for professional work than the average entry of to-day.

Mrs. Knorr's suggestions would be hard to better, considering the space that her letter occupies. Music pedagogics should receive the same recognition that the practice of law or medicine does in my estimation, and if the American Federation of Music Teachers had been organized first and the American Guild of Organists secondly the organization of each would be in correct order, for we must again admit the last-named "has the right idea."

Respectfully,
EDWARD C. FREEMAN.

Winchester, Ky., July 18, 1916.

Blind Russian Violinist Seeks Career Here

To the Editor of MUSICAL AMERICA:

Having been informed through you and through your MUSICAL AMERICA I shall be able to reach the goal I am at present seeking, I take the liberty to address this letter to you.

I am a blind Russian violinist who has come to this country in order to save my brother from the trenches. Blind since I was three years of age, I nevertheless get along fairly well, graduating from the Conservatory at Ekaterineslav and from the Imperial Conservatory at Petrograd. Owing to my blindness, it was necessary for Her Majesty the Czarina to use her influence in my behalf and for His Majesty the Czar to issue a special decree to obtain for me admission to the institution at Petrograd. It is the same Conservatory which Mischa Elman attended. While in Russia my playing received the approval of the critics as the inclosed clippings from Russian newspapers and journals will show you. In America I arrived on April 28 of this year, landing at San Francisco, and it was the effect that my skill on the violin had on the Commissioner of Immigration and on the examiners at that port that gained admittance for my brother and for me into the United States.

In coming to New York it is my purpose to become acquainted with the musical world of the United States. I would therefore request that you, in conjunction with other critics, would become interested in me and offer me the opportunity of showing what I can do.

Sincerely yours,
ABRAM HAITOVICH.

507 East 139th Street,
New York City,
July 18, 1916.

Abuse of the "Child Voice" in Schools

To the Editor of MUSICAL AMERICA:

In your issue of the 15th I read with interest your report of the convention of the members of the department of music, National Education Association. The discussion of the "Child Voice," by Henrietta Baker-Low, was very interesting and contained excellent suggestions, but I would like to point out that the real obstacle to successful community training of children is that so few supervisors understand whether children are singing correctly or not.

The first thing necessary in teaching a body of children to sing is to teach them to sing and not shout, which invariably is the case at schools. My experience has been that children are allowed to shout till the melody goes too high and then they switch on to their singing tones. In other words, teachers must understand tone placing; this is just as important as when training an adult. One frequently finds boys singing in schools when their voices have "broken." The disasters caused by this kind of community training cannot be estimated.

If girls are taught in a body by a competent voice specialist and their tones properly "placed," singing becomes automatic when the time for development

comes along and they will only need coaching and musical knowledge to make excellent singers. In a very large percentage of cases coaching and musician-ship is all one gets when one is paying for voice culture.

Yours very truly,
THOMAS HARBORNE.

Houston, Tex., July 18, 1916.

Dr. Grant's Analysis of Shakespeare

To the Editor of MUSICAL AMERICA:

"Swatting Dr. Grant" seems to be a favorite literary pastime in your columns nowadays, and I hesitate to add to the good doctor's burden of woe. However, in the issue of July 29, I find that he has strayed from the facts in supporting his contention that "each nation finds its best inspiration in its own ideals." Hark to what he declares:

Aeschylus made Agamemnon immortal. Could he have done the same for an Antony or a Caesar? Euripides still awakens our pity for the woes of Hecuba. Could he have done the same for a Cleopatra?

Shakespeare found his highest inspiration and did his noblest work when he turned to the great historic tragedies of his own land.

Not so fast, Doctor! Which of Shakespeare's great tragedies is founded upon British themes, with the exception of "King Lear," which is, after all, not British, but universal in its theme? And his plays that were based upon "great historic tragedies of his own land," were they not, in general, of less value than the masterpieces with scenes laid in other lands? For instance, when did the "Merchant of Venice" become a naturalized British subject? And Hamlet—was he not really "the melancholy Dane," but a Scottish highlander? And Romeo and Juliet—were they a pair of unhappy Cockney lovers?

Outside of those few small details, Doctor, your point is quite correctly taken.

Respectfully,
"A LOVER OF ACCURACY."
New York City, July 30, 1916.

Mr. Whitmer and the Foster Celebration

To the Editor of MUSICAL AMERICA:

A resident in Pittsburgh many years and familiar with music conditions in my home town. My MUSICAL AMERICA follows me wherever I go, and the copy of July 15 received at the Woodstock yesterday contained Mr. Whitmer's letter with its mean account of a simple celebration. What's the use sneering at Mayor Armstrong. He is the Mayor.

T. Carl Whitmer is not a Pittsburgher, but by the grace of God and a confiding public makes his living there. When he chooses to say sarcastic things about that town's Foster celebration, he is guilty of poor taste, to say the least. He should fortify himself with facts before he rushes into print. The man who gave the Foster home to Pittsburgh is named Park, not Parks, a man who loves to live in Dresden rather than his native city. He was a guarantor of the Pittsburgh Orchestra in the years Pittsburgh had an orchestra and the name is well enough known in Pittsburgh not to be set down as Parks. What has Whitmer done for Pittsburgh music that he should rise to criticize a man like John Wilkins Robinson, one of the chief speakers at the Fourth of July celebration of the Foster home?

ELEANOR H. BIRCH.
New York, July 19, 1916.

Decries "Bluff" Among Music Lovers

To the Editor of MUSICAL AMERICA:

I have no doubt that after the appearance of "Would-Be Music-Lover's" letter in MUSICAL AMERICA of April 15 he was the recipient of many sympathetic replies, and now, at this extremely late date (the copy of the magazine having only just reached my eye), I want the privilege of adding my word of heartfelt appreciation.

I am a piano teacher, a maiden of uncertain years. Some time ago, before I had studied in New York or visited any large city, I made a sojourn in New York purposely for a musical spree. During the space of several weeks I attended twenty-one performances of opera and concerts. I had many thrills. It was a rich experience. But even so, I was obliged to admit that my taste was not that of the trained and highly cultivated musician which my fellow townsmen at home considered me and from which idea I dare not disillusion them. But being

one of those unfortunate persons who do not know how to bluff, I was compelled to confess that "Aida" was my favorite opera and that "Pelléas and Mélisande," the one which I had tried so desperately hard to like, and the lines and score of which I had studied diligently beforehand, was an intolerable bore.

I thought that perhaps in the course of years there would come some development in my understanding. But I have never learned. Mere combinations of sounds do not interest me. I want a beautiful melody—rich, satisfying harmonies that "hit the spot."

It is my belief that there are tens of thousands of would-be music-lovers in this world who are assiduously attending concerts but who are getting only occasional tastes of what they really like. They continue to go because they are hungry and even those occasional tastes lead them to hope for more.

Once upon a time, before my path of life had narrowed itself to its present confines, I had a dream of becoming a concert performer and of choosing for my programs only those things which people could say they liked without lying about it; a whole program, for instance, of encores! My dream has never been realized, but I still want to see the day when the big orchestras will advertise programs upon which there are not just one or two "beautiful numbers" but an entire program of selections designed for the very large class of people who abhor ragtime but yet cannot appreciate Mahler symphonies; in other words, the would-be music-lovers.

Yours very sincerely,
F. D. J.

Parkersburg, W. Va., July 12, 1916.

P. S.—Just between you and me, the Inner Circle would be right in the front seats!

Tribute to Civic Orchestral Society and Mme. Gadski

To the Editor of MUSICAL AMERICA:

As one of the many thousands who are enjoying the Civic Orchestral concerts, it is my desire to express, through your columns, a word of appreciation for this splendid organization.

Bringing the best in music to the masses is surely a great, inspiring work and the Civic Society satisfies a long-felt want. Now, for the price of a good "movie," can be heard one of the finest symphony orchestras in this country, led by that most distinguished and capable conductor, Walter Henry Rothwell. Mr. Rothwell should be highly complimented for his untiring efforts in the organizing and carrying on of this work and, judging from the success of the first weeks, the season bids fair to be a most gratifying one to all concerned.

In fact, the movement has created such widespread interest among musicians that one of our greatest prima donnas generously offered her services to help along the good work. And this after much harsh and unjust criticism on the part of the American public. Assuredly Mme. Johanna Gadski has the kindly spirit of the true artist and deserves our warmest appreciation and support!

Yours very sincerely,
LOUISE DAVIDSON.

New York, July 28, 1916.

Commends Action of Piano Merchants To the Editor of MUSICAL AMERICA:

It was with real pleasure that I read the article stating that the Piano Merchants' Association had been unanimous in rendering a public tribute to John C. Freund. It is gratifying to see that a man who has done, and is doing, so much for the upbuilding, co-operation and proper appreciation of music in this country professionally, artistically and as an industry as Mr. Freund has, has at last received at least some recognition from so important a body as the assembled merchants of music. I am sure that this will bear good fruit.

With best wishes for continued success,

Cordially,
WILLARD HOWE.
Washington, D. C., July 21, 1916.

Can a Newspaper Teach Voice?

To the Editor of MUSICAL AMERICA:

MUSICAL AMERICA is an incentive and a beacon light in this part of the country, where one is so cut off from a musical atmosphere. It is so well edited and the make-up is always interesting and in good taste.

May I ask you what you think of a daily newspaper trying to teach singing? It seems to me a great risk.

Very sincerely,
EMMA D. NUCKOLS.
Jefferson City, Mo., July 22, 1916.

LONDON'S SEASON OF OPERA TO BE EXTENDED

Brief Run at Aldwych Theater So Successful that It Is Being Augmented—"Life for the Czar" Postponed Till Next Autumn—Beecham Conducts with Sprained Arm—De Lara Introduces Chorus of English Society Beauties—Pupils of Tobias Matthay Perform His New Composition—Beatrice Harrison Gives Concerts to Aid British Prisoners

London, July 17, 1916.

THIS week we have an attractive opera each evening, beginning with "Butterfly," then "The Magic Flute" (a sure winner now), "Cavalleria" and "Pagliacci," the last performance for this season of "Otello," "Romeo and Juliet" on Friday and on Saturday a veritable *tour de force*, for "Tristan und Isolde" will be given at the matinée (the first that has ever been given in London) and in the evening "Tosca," and so successful has been this all too brief season that it is to be extended. Unfortunately "A Life for the Czar" stands postponed until the autumn, owing to the stress of work for the production of "Il Seraglio" and other necessary rehearsals, and perhaps the loss of their most able manager, Donald Baylis, who will, ere this week is sped, have joined the colors. We wish him well and a speedy return.

Sir Thomas Beecham has been busy conducting this week, contrary to all expectations, for he has a badly sprained arm; yet with even that handicap is doing magnificent work.

At the Coliseum this week one of the most interesting items will be one of Lena Ashwell's "Firing Line Companies," consisting of Charles Tree, Nelson Jackson, Percy Sharman and Walter Hyde, with Arthur Fagge as conductor.

Song by Captain Mockridge

Whitney Mockridge has now given ten concerts in aid of the Star and Garter Fund and the last was as attractive as the first. They have realized the goodly sum of upwards of £700 for the charity and will be resumed in the autumn. Ethel Hook, Daisy Innes, Frank Gleason and Whitney Mockridge were the singers and one of Mr. Mockridge's most popular efforts was in "My Margaret," a delightful song composed by his son, Captain Ralph Mockridge.

The de Lara War Emergency concerts still go on their way rejoicing, at least the audiences do, and before the end of this month there will have been 500 given and the result of the scheme has also been employment for over 3000 artists on his books. Among these fixtures the "Hours of Music" at Claridge's Hotel have been increasingly popular. Mr. de Lara has just instituted a "Prima Donna Choir," which has already scored a success, for the voices are young and fresh and they sing with the ready intelligence of enthusiasm and (if not a super-beauty chorus) are the pink of perfect English beauties and all girls of good social standing. Three of them, Ivy Holt, Gertrude Higgs and Marguerite Gomez, also sang solos with great success.

The new Leighton House Society seems to be assured of success and thereby will be able to save that lovely and interesting house to the nation. Last Tuesday was really a fine summer day and the garden party in the grounds (and tea) was much enjoyed and "the hour" outside was followed by a most excellent chamber concert. Mrs. Alfred Hobday played some piano solos delightfully and was associated with Arthur Beckwith in McEwan's Sonata for Violin and Piano, and they with Warwick Evans in the Brahms Pianoforte Trio in C Minor. Among the visitors were a number of wounded soldiers, who thoroughly enjoyed themselves.

Play Dr. Bridge's Quartet

The London String Quartet, Albert Sammons, H. Waldo Warner, H. W. Reeves and C. Warwick Evans, gave the second of their fifth series of Monday "Pops," playing string quartets by Schubert and Tchaikowsky and Dr. Frank Bridge's "Phantasy" Quartet, in which Ethel Hobday took the piano part

and all concerned achieved their usual high level of artistic attainment.

Pupils concerts are the order of the day—for this is the last week of the summer term. They have been singularly successful and are giving high promise for the future in the "all British" article, home-grown and home-trained. The pupils of Mme. Amy Sherwin easily won a first place and Doris Carol's singing—pretty, clear and entirely unaffected—gained great applause in a group of Nursery Rhymes cleverly set to music by Herbert Hughes.



On the Left, Beatrice Harrison, 'Cellist, Who Gave a Concert in Aid of British Military Prisoners. On the Right, Mignon Nevada, Soprano, Who Has Been Winning Success in the Beecham Opera Season

Daisy Innes and Margaret Gordon were equally successful in a musical idyll by Liza Lehmann, Dorothy Beeseley sang the soprano song (with chorus) from "The Flying Dutchman" and Norah Graves Micaela's song. The pupils of Tobias Matthay have already given four concerts in aid of the French Red Cross Society and their work has been eminently satisfactory and most gratifying to their teachers. Special mention is a very difficult task amid so much excellence, but we would praise Egerton Tidmarsh, Hilda Dederich, Vivian Langrish, Kathleen Levi and Mary Lediard. The pupils were associated in a new composition of Mr. Matthay entitled "From My Sketch Book, 1915," each of the six movements being played by a different pupil. A happy thought and a very charming composition.

Gwynne Kimpton gave her pupils' concert in Aeolian Hall, and they were of all sorts and sizes, all showing marked musical ability and giving great evidence of the care with which they have been trained. Three very delightful songs by Ruby Holland were well sung by Silvia Parisotti.

Mignon Nevada's Success

Mlle. Mignon Nevada, one of the best and most delightful sopranos of the operatic world to-day, is now doing some special work with the Beecham Opera Company at the Aldwych Theater and has scored enormous successes both in Manchester and London as *Desdemona* and *Lucia*. She is the daughter of the famous American prima donna, Emma Nevada, who is now teaching in London and sings practically all her mother's

rôles. She was born in Paris and owes the entire training of her beautiful voice to Mme. Nevada, for, lovely as is the organ, it is the artistic use and production that is so remarkable, high, bright and clear it never seems to tire or change. Mignon Nevada is fair and blue-eyed and much like Christine Nilsson and, though named after one of the Swede's most famous rôles, when that opera is produced she prefers to sing the part of *Filina* to that of *Mignon*. Next week she will sing "Il Seraglio" and much interest is felt in



GIVES OPERA IN GUATEMALA

Meta Reddish and Her Company Heard by Enthusiastic Throng

GUATEMALA, June 28.—The portals of the splendid Theater Colon were opened for grand opera last night for the first time in over eight years. The operatic organization, headed by Meta Reddish, the American soprano, under the managerial direction of Innocenzo Silingardi of Buenos Ayres, gave a highly finished performance of the Donizetti masterpiece, "Lucia di Lammermoor," before a distinguished audience which completely filled the vast auditorium. Meta Reddish in the title rôle aroused the Guatemala public to great enthusiasm and she was accorded repeated ovations. The gifted singer was ably supported by the Canadian baritone, Joseph Royer, as *Lord Ashton*; the tenor, De Crescenzo, as *Edgardo*, and the basso, Alfred Kaufman, as *Bide-the-Bent*. The performance was given with superb settings, and the orchestra and chorus were alike excellent. The local critics have given the opening of the season their unanimous approval.

The Government has advanced a subsidy of \$20,000 to the company and a subscription to twenty performances has been sold out completely. The repertoire for the first week comprises "Lucia di Lammermoor," "Rigoletto," "La Bohème," "Sonnambula" and "Trovatore." The company presents in all some fifteen operas and is composed of over 120 members including artists, chorus, ballet and orchestra. After the termination of the Guatemala season, the tournee will continue to Honduras, San Salvador, Costa Rica and to Lima, Peru.

CLUBS OUTLINE OPERA STUDY

Massachusetts Federation Issues Guide to Development

The music department of the Massachusetts Federation of Women's Clubs has made valuable suggestions for the study of the development of the opera, and offers the following outline of epoch-making works as a guide:

Peri, "Euridice," 1600, Monteverdi, "Arianna," 1607, Early Florentines; Lully, founder of opera in France (produced 20 operas between 1672-1686); Handel, "Rinaldo," 1710; Gluck, "Orfeo and Eurydice," 1762 (founded on the same music drama of Peri); Mozart, "Don Giovanni," 1787; "Figaro," "Magic Flute"; Beethoven, "Fidelio," 1805; Meyerbeer, "Les Huguenots," 1836; Boieldieu, "Ma tante Aurèle," 1803 (master of opera comique); Auber, "Masaniello," 1828, example of grand style of French opera which reached the greatest development in Meyerbeer; Rossini, "Barber of Seville," 1816; Bellini, "La Sonnambula," 1831; Donizetti, "Lucia di Lammermoor," 1835; Verdi, "Nabucco," "Falstaff," "Otello," "Aida," 1871, the supreme type of grand opera of its period as Les Huguenots was of an earlier period; Gounod, "Faust," 1859; Massenet, "Manon," 1884, "Thais," 1894; Wagner, "Tannhäuser," 1845, "Tristan," 1859, "Meistersinger," 1868, The Trilogy, change from opera to music drama but not the first, as Gluck anticipated it; Moussorgsky, "Boris Godunoff," 1874; Rimsky-Korsakoff, "Pskoritzauka," 1873, "The Czar's Bride," 1911; Puccini, "Tosca," 1900, "Madama Butterfly"; Zandonai, "Francesca da Rimini," 1914; Strauss, "Electra," 1909, "Rosenkavalier"; Charpentier, "Louise," 1900, "Julien," 1913; Dukas, "Ariane," 1907; Debussy, "Pelléas and Melisande," 1903.

This department of the Massachusetts Federation's work is in charge of Mrs. Katherine Hamlen Jones of Chestnut Hill, Mass., who, in her "Music Talks" before many clubs throughout the country, has demonstrated the methods and possibilities of club study of this type.

Many of England's skilled workers in the organ trade are at work on the more delicate parts of aeroplane building.

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Here in 1850—Amusing Impressions of a Lay Critic from
New Hampshire Found in a Letter Written at the Time

THE *Deseret Evening News* of Salt Lake City told not long ago the story of some old letters written by a man visiting New York 66 years ago, to his home in Durham, N. H., one of them containing the following account of hearing Jenny Lind sing at her first concert in the United States, in the old Castle Garden on the evening of Sept. 20, 1850. The son of the writer, re-reading the letter recently, formed the decision to make it public. The letter follows:

My Dear Ones—You have heard something about Jenny Lind, I doubt not. Everybody is talking about Jenny Lind, and I will tell you about her first concert, which I attended at Castle Garden. I saw some person pay \$10 for a slip of paper; that person was myself. If you ask what I got for my \$10, I will tell you that I got a ticket to Jenny Lind's concert, and it is no small matter to have a ticket of that kind. When one puts his hand into his pocket, he is apt to feel comfortable if he finds money there; but when he finds a ticket to Jenny Lind's concert he feels proud and happy.

He says to himself: "Now I shall know all about it. I shall see that Swedish girl who came far o'er the sea to sing to the American people. I shall hear that wonderful voice, the like of which was never heard before. I shall have an opportunity to comprehend why it is that great multitudes of people follow up and down the nation wherever she moves, so that not any great king or queen, not even any commander of victorious armies, was ever since the world began, beset with such shouts of human applause and scenes of triumph as the modest young woman."

The Scene at Castle Garden

With such thoughts teeming, I found myself on my way to the place called Castle Garden, on the beautiful bay of New York. It was destined originally, I am told, for a military fortification, but has been converted into a place for large public assemblages and exhibitions, and fitted up in the manner of an amphitheater. Here was the place

where the voice of the world-famous Jenny Lind was to be heard, exciting into a wild tumult and ecstasy the countless auditory, and moving off into dying cadences over the tranquil waters of the bay. Here I found many thousands of people, all provided with tickets like my own, and apparently in as much expectation as I was. A fine display of lamps and other contrivances formed to elevate the spirits of and awaken the torpid portions of the animal system to the lively sense of enjoyment. I am not sure but the sight of so many animated countenances of both sexes, and so many ornaments and decorations, would have you forget that you came for any other purpose than to behold the spectacle.

I had time to look about me only for a few moments before there came on the stage what is called the orchestra. It consisted of sixty men with instruments of music. I do not know how many different kinds of instruments for making music there are in the world, but I never before saw such a variety together. There were many of them queer-shaped things, and made of themselves the oddest kind of noises. There was a great corpulent grandpa fiddle, another not quite as heavy and masculine, which gave out matronly tones by turns deprecating and soothing; and the whole family of younger fiddles, whose business it seemed to be to keep up such a frolic of sounds as to prevent the more aged fiddles from going to sleep, and to tease them and make them worry themselves, as old people will sometimes do.

The Flute That Misbehaved

There were flutes—white, black and mulatto—some of which seemed to have got their growth and some not. There was one very little one that cut up as many antics as a rope dancer—and amused me very much—it was in excellent high spirits. They could not keep it making the same sort of noise with the flutes that knew how to behave.

One man had a great hollow serpent and made his share of the music by blowing in the serpent's tail. If the serpent had been alive, perhaps biting the tail would have answered as well. When Satan wished to charm and betray the mother of mankind, he took upon himself the form of a serpent; but I think his voice must have been pleasanter than that of the serpent of Castle Garden, or he could not have been successful.

The key-bugle and the French horn were also in the orchestra; and I know of nothing which stirs the blood more than the sound of the bugle. It ranges from the low soft notes of a mother's lullaby to the clear, wild ecstatic ring which kindles the fire of battle among armed men, and makes them smile at death. Do you remember, my children, when we were riding among the White mountains of the Granite State one beautiful night, how we stopped to hear the clear notes of a key-bugle at Echo Lake—how its clear sounds penetrated the recesses of the great mountains and hills, and floated away over valleys, saluting each other from echoing peaks, until the air became vocal, and the silver rays of the moon seemed emanating from some melodious sphere?

One individual had in the orchestra a metallic instrument, which was made to stretch like a spyglass, only it was much longer than a spyglass and shaped like other instruments, after its own fashion. They called it a trombone, or something of that sort. It produced a quality of sound similar to that produced by tearing a very strong piece of cloth, only different in degree. It may, for aught I know, be a great favorite with dry goods merchants.

One Sound Missing

Not to prolong my description of the orchestra I will simply say that it had the means of producing an immense variety of sounds—grotesque and natural, infernal and divine, so that, among them

all—scarcely any heart could fail to be stirred—scarcely any amateur of noises fail to be gratified. I noticed, however, the absence of anything resembling the bray of a mule, and could not help a momentary speculation in my own mind as to the probable effect of introducing that sonorous animal as one of the members of the orchestra. It is a wonder how such a tribe of instruments could be made to get along amicably together.

There was, however, Signor Benedict, who had but to make a gesture and they would do anything he pleased, as docile and obedient as the ponies in a circus; and their voices were at times so harmonized and blended—so aboundingly rich and transcendent—as to fill the most sluggish and besotted nature with a new life. For myself, I seemed suspended between darkness and glory, hardly knowing whether I was in the body or out of the body, in heaven or on earth.

There came a pause in the music, and Signor Belletti appeared upon the stage to sing. He is what is called a baritone singer—that is, his voice is between bass and tenor—and he is reputed to be a great singer, perhaps the greatest in that particular style, in the world. Now you see what I got for my \$10. In the first place, a consciousness of being about to hear the renowned songstress; in the second place, a most magnificent and animated show; in the third place a chance to hear an orchestra of rare amenity and excellence; in the fourth place, I heard the great baritone singer himself, no small wonder. But the highest effect in tragic representation is usually reserved for the fifth act; and it was the same of the value obtained by me for my money on this occasion. Too many fine things—enough in themselves to satisfy a more than ordinary expectation—only deferred and heightened the looking forward of the immense assemblage for the greater wonder yet to appear. We obtain our highest conception of the prowess of Achilles from the fact that he was greater than Hector; and what would you be prepared to think of a Swedish girl for whom all these immense preparations and these great musicians were only subordinates and accessories.

Jenny Lind Appears

Signor Belletti closes his part and disappears. Everyone knows that the time is at hand when Jenny Lind herself will come forward—she for whom 50,000 people had thronged the coast of England to give their parting salutations and invoke propitious gales to waft her to our republican shores. During the few moments preceding her appearance the silence was so great as to be absolutely intense.

Behold, there she is! There is Jenny Lind! I am sure I cannot tell why we all rose to our feet and saluted her, by a common impulse, with all sorts of extravagant demonstrations of welcome. Perhaps we made fools of ourselves, and then, again, perhaps we did not succeed in making a fool of her. It was some time before the audience would cease shouting and applauding and allow her to sing. She was very much affected by the warmth of her reception, and was pale and agitated. If she could have been alone for a few moments I think she would have cried, but she had no opportunity to cry, and so she sang.

I have seen distinguished singers before Jenny Lind, who were well worth hearing and very famous, and who could with effect execute successfully difficult music; and I suppose their bendings and contractions of muscles a necessary part of the performance. But with Jenny Lind it had the appearance of singing itself. She but yielded to an internal compulsion. She breathes back to the multitude the superlative emotion excited by music, which they could never utter, and for which the child of song can only find expression. There is subsidence of the flood of melody—a low, soft breathing of sound, executed only by the sweetest instruments, and addressed only to the tenderest affections of our nature; but its living interpreter, the voice of the Swede—more soft, more delicate, more articulate—floats with it, and envelops the senses in a delicious dream. The tide rises, wave after wave sweeps and swells; the heavy instruments of the orchestra pour their loud strains, and all unite in magnifying the power of the storm; yet high over all, mistress of herself and queen of the tempest, is heard the unbroken song of the Swede. I will not dwell upon particular fea-

tures of her performance, and I would not like to attempt a musical criticism, having neither taste, capacity nor experience for it. My only purpose is to give you a leisure hour by offering you a general idea and comprehension of the matter. I am willing to take for granted that music which pleases me and everybody else is good music. I am not sure but that I have heard voices quite equal to hers, perhaps superior in some particular tones, but never one that approached it in compass, or power, or general effect.

A Sense of Completeness

What struck me with pleasure, quite distinct from the quality of any given note or bar, was a sense of completeness in every part of her performance. Every sound and movement appeared to be precisely what she intended it should be. My belief is, that she was particularly formed by her Creator in two respects. She was endowed with a wonderful voice and rare musical capabilities, and in addition to these, an insuppressible longing for the perfection of highest art; and she probably unites in herself the nearest approach to perfection, both of nature and art, that has yet been seen. In the midst of the orchestra she is in the position which she feels to have been designed for her by providence; there she lives—there she is happy and at home.

Tell mother not to be uneasy, I am trying to avoid all extravagances in regard to Jenny; and more than all that, Jenny was never born to do mischief. Her good sense and modesty win as much praise as her music, and she stands on the dizzy heights of fame. She sings because a power which may not be resisted bids her sing. It is her nature to sing, and she cannot help it.

All for Charity

The vast sums of money gained from her concerts rest not in her coffers. She was one of the poor children of Sweden, and this money all goes to educate the poor children of her native land. So unselfish and pure, what more is wanting to complete the ideal? Will not the people of Sweden erect her monument higher than that of Gustavus? Will not her name and her transcendent qualities become a tradition and a proverb on those northern shores? And will she not be heard forevermore in the great mystic hall of Odin?

But here I think I must stop. I can, after all, give you no adequate idea of the excellence of her singing until I get back to Durham and sing the pieces all over to you myself; even then I shall have no orchestra to accompany me. I wish that you could have seen 7000 or 8000 of us throwing bouquets, hats, handkerchiefs in the air and upon the stage, with a view to express in some faint manner "the truth that was in us." At the close of the concert Mr. Barnum was called out and announced the purpose of Jenny to give every cent of the \$10,000 earned by her brilliant success that evening to various charitable objects in New York; whereupon another storm of approbation well nigh lifted the roof from its fastenings. In this last I did not join, but reserved my voice, thinking it probable she would soon send me a basket of oranges or some such matter to take home to you. But she must have forgotten it.

Well, I am \$10 out of pocket. I could not hear Demosthenes speak or see Napoleon win a battle—and so I went to hear Jenny Lind sing.

A Time for Patriotic Music

The present high tide of Americanism ought to make some valuable contribution to our patriotic music, says an editorial in the *New York Tribune*. But as yet there has emerged into public favor nothing more important than that jingle which runs: "America, I love you, you're like a sweetheart of mine." This ridiculous and maudlin caricature of patriotic sentiment, fit only for the vaudeville stage, is a revelation of the burlesque into which both popular music and poetry have degenerated in this country. The fact that such a song as this should spring into popularity at a time when men are discovering in patriotism a new grandeur and seriousness shows that as a people we are neglecting one of the most necessary requirements for national greatness—an intelligent and nation-wide interest in the arts.



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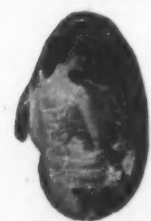


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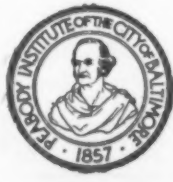


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J. Dale Diehl Appointed Supervisor of Music in Public Schools of York, Pa.

YORK, PA., July 24.—J. Dale Diehl of this city, a graduate of the New England Conservatory of Music, Boston, and for some time supervisor of music of the Bedford public schools, Bedford, Pa., has been appointed supervisor of music in the York public schools to fill the vacancy caused by the resignation of John Denues, who will go to Baltimore to assume the position of supervisor of music there. G. A. Q.

"THE \$700 IRISH OPERETTA"

Cecil Fanning Describes His Experiences in Gathering "Color"

The recent series of articles in the *Saturday Evening Post* on "This Is the Life," the record of the social secretary of a late famous leader of New York society, contains several references to the "Irish Operetta" by Cecil Fanning and H. B. Turpin, which was given following one of the lady's dinners.

"There were so many amusing and interesting things connected with the planning, writing, rehearsing and performing of the little sketch," Mr. Fanning remarked, "that I think I could write a book on the subject. You know, we went to Ireland to get local color, and at Dublin we decided that an Irish jig was indispensable, so we at once started out to find someone to teach me a jig. After many inquiries and futile journeyings we found a public dance hall in the slums of Dublin, near the quay, on the same street as St. Michan's Church, where Emmett is buried, and where Handel played the organ so long, and his 'Messiah' had its first (semi-private) hearing.

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"The dance hall was presided over by a lady with a French name and a brogue thick enough to cut, though she hastened to tell us she was born and reared in Liverpool. 'How much do you charge?' we asked. 'It'll be a guinea!' she said. 'A guinea a lesson?' we asked in astonishment. 'Don't you think that rather high?' we temporized. 'That is as much as the London music teachers charge.' 'Well, ain't dancin' a higher art than music?' she said fiercely. 'It'll be a guinea! If ye're are smart enough to learn it in one lesson it'll be a guinea, and if ye ain't, then, it'll be a guinea till ye learn it!' We were satisfied, and I went to her twice daily for ten days for my guinea's worth."

GADSKI'S HELPFUL NEIGHBOR

How the Prima Donna First Found That She Possessed a Voice

"How did I first know I had a voice?" asked Mme. Johanna Gadski, while in a reminiscent mood the other day. "Why, the neighbors found it out for me. Then my parents learned it from the neighbors. My grandfather was a Pole—Gadski is my maiden name—and my father was postmaster at Stettin, Germany. In the same yard with our house was a little dwelling which she called the 'garten-aus,' and there our neighbors lived. I am inclined to believe that the woman of the household has a discerning ear for music. At any rate, she objected to my singing, or rather, the way I did it. One day she expressed herself somewhat forcefully as I sat warbling at a window. 'That child will crack her voice!' she cried. 'You should take her to a teacher.' Fancy being seven years old and singing as loud as that!

"Up to that time my parents had paid little attention to my voice, but with that they began to take notice. If I annoyed the neighbors and persisted in singing, it were better that I be taught to sing correctly. So a teacher I had—an old fellow seventy years of age—and it was from him I learned all that I know about singing. We laid grand plans for my operatic future.

"One day we took my mother into our confidence and she was horrified at the thought. Moreover, she knew my father's attitude toward anything connected with the stage and forbade us giving the subject further thought. Ultimately, however, when she saw how deeply in earnest I was, she relented and at last, when I was sixteen years old, she helped me secure his grudging permission to accept an engagement to sing 'Freischütz' in Berlin. Father refused to attend the performances, however, though he occasionally heard me in concert."

BALTIMORE RESUMES COMMUNITY SINGING

Huge Audience for First "Sing"
of the Season—New Municipal
Anthem Heard

BALTIMORE, MD., July 27.—Nearly 3500 persons assembled around the base of Washington Monument on Wednesday evening, July 26, to join in the first community concert of the season. It will be remembered that about a year ago Baltimore had the distinction of being the first city to start municipal community singing, a movement which has been followed with eagerness throughout the country. Last night's concert at Mount Vernon Square was given under the auspices of Mayor Preston and under the direction of Frederick R. Huber, manager of the Peabody Summer School.

The Municipal Band, with Leo MacConville, the boy cornetist, and Richard A. Harris leading the community singing, entered into the spirit of the affair and brought from the throats of the throng in an enthusiastic outburst the songs that were chosen. Foster's "My Old Kentucky Home," "Swanee River" and "Annie Laurie" were favorites with the people.

Two Singers Test Their Voices with Aid of Five-Fold Echo



Emma Roberts, Contralto, on the Left, and Marcella Craft, Soprano, at Lake Winnepesaukee

UNUSUAL acoustical experiments have been made recently by Emma Roberts and Marcella Craft, who spent part of July together on Lake Winnepesaukee in New Hampshire. In a letter to her representatives, the Musicians' Concert Management, Inc., Miss Roberts tells of some of the experiments which the contralto and soprano have been making.

"We spend most of our time out on the lake in a canoe," she writes. "We have found a place where we can get five echoes. That sounds impossible, but it is really true. It greatly exceeds the possibilities of the talking machine in reproduction and it gives us a fine chance to hear ourselves as others hear us. We have tried such 'frivolous' calls as *Brünnhilde's* cry from 'Die Walküre' and we are thinking of doing the 'Ride of the Valkyries' some fine afternoon, for with

the aid of the echo, between the two of us we ought to be able to take all the parts."

Marcella Craft is spending a large part of her summer at Great Island, Hyannis, Cape Cod, Mass., at the home of her most intimate friend, Mrs. Arnold Chace, Jr. Miss Craft has decided not to accept any engagements until she goes to Worcester for the festival on Sept. 28 and 29. Miss Roberts is under the concert direction of M. H. Hanson.

Miss Roberts has been engaged to appear as soloist with the Russian Symphony Orchestra at the National Theater, Washington, D. C., Jan. 5 next. The concert will mark the fifth event in T. Arthur Smith's Ten Star Series. An all-Russian program will be given and in addition to a group of Russian songs, sung in Russian, Miss Roberts will sing a new aria by Tchaikowsky, which has not been done as yet in this country.

A feature of the evening was the singing of the municipal anthem, "Baltimore, Our Baltimore," the prize anthem by Emma Hemberger. To give a civic touch to the program moving pictures of local interests were thrown upon a screen. The presence of Mayor Preston and other city officials lent an air of festivity to the concert. O. P. Steinwald, conductor of the Municipal Band, directed during the remainder of the program. F. C. B.

Countess Mozzatto Gives Concert at Newport

NEWPORT, R. I., July 25.—Countess Gina Mozzatto, soprano, gave an afternoon concert at the Casino on July 24, assisted by Paolo Martucci, pianist; Miss Adnah Fahrney, dancer, and Francis Moore, accompanist. The Countess's singing was much applauded and "Che Peca," a Venetian folk-song, was repeated.

Melba's Singing of "Home, Sweet Home," Made Kitchener Weep

How a song of home affected the late Lord Kitchener is told by Mme. Melba in a letter from Melbourne. "When Kitchener was here," writes Mme. Melba, "I dined with Lord Chelmsford, who was entertaining him that evening. When the men came out from dinner they wanted me to sing, but I didn't feel like

it. It was Kitchener who made me. 'Madame,' he said, 'I've been an exile for eight years. Won't you sing me just one verse of 'Home, Sweet Home?' I couldn't resist that, and I sang. If any one had seen Kitchener with tears in his eyes and unable to trust himself to speak, they would not have said he was a cold, hard man, who thought only of wars and armies."



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WASHINGTON CHORUS BROADENS SCOPE

Community Singing Society Plans
Two Opera Performances for
Next Season

WASHINGTON, D. C., July 26.—In the issue of MUSICAL AMERICA of June 3 there appeared an account of the first production of the opera "Martha" by the Community Singing Society of Washington, D. C. This society was organized during the past winter for the purpose of fostering an appreciation of and an interest in good music by the masses through the medium of getting more of the people to participate in public productions. The first offering of the society was such a success that plans are now well under way toward making such an organization as has been such a power in Philadelphia and other cities. Two operas are expected to be given during the coming season—one in midwinter and one in the spring. The first will be of lighter vein and the latter one of the standard operas, probably "Mariana."

Albert W. Harned, the director of the society, has been untiring in his efforts along the line of public education in musical lines. Previous to 1908 he was an internationally known mechanical engineer, studying music as a hobby, with several of the most celebrated teachers that the world has known (organ, David D. Wood, Dudley Buck, Messiter and Guilman; voice culture, Groff, Del Puente, Shakespeare, Randeger and Correlli—further following up with a study of the throat, lungs and general system with one of America's most celebrated physicians). In the spring of 1908 Mr.



Albert W. Harned, Conductor Community Singing Society, Washington, D. C.

Harned went to Roanoke, Va., where he took up music as a profession exclusively. As organist of St. John's Church there, cantatas and oratorios were given regularly. He also had charge of the vocal department of Virginia College. In the spring of 1909 he brought the Pittsburgh Orchestra to that city and

inaugurated an annual May Festival and in the fall of 1910 was selected to introduce music into the public schools.

In the spring of 1911 he arranged for and brought a party of thirty to New York for a week of opera, with daily lectures. In the fall of 1911 he moved to Washington, where he took charge of the music of the Church of the Ascension. During the two years there cantatas and oratorios were given at regular intervals and the choir of that church gained a wide reputation. He now has charge of the music at St. Alban's Church. Among Mr. Harned's pupils that are well known as concert and opera stars are Jessie Masters and Lulu Moran, contraltos, and Walter Garden, tenor.

Just before leaving Washington for a month's fishing trip Albert Harned gave out the welcome information that the Community Chorus is an established fact and that it will play an important part in musical events next winter in the National Capital. It was the Community Chorus that formed the nucleus for what developed into a three days' season of opera by local singers this spring and which called forth praise from the press, both local and out-of-town. And it was to Mr. Harned that such an event was due.

The spring performance of "Martha" gave such encouragement that the city is ready to give its support for the continuance of an organization of local singers that will give opera for the people and by the people. It is proposed to give next season a mid-winter and a spring series of opera performances.

Interviewing Mr. Harned on the subject, he had this to say: "I do not wish to speak too enthusiastically of what we expect to do next winter. I would prefer letting the results of our efforts speak for us. I can emphatically assert that the Community Chorus with its season of opera by local talent has come to stay. The city wants it and I am ready to bend all my efforts to satisfy this wish."

"I consider the presentation of 'Martha' a success. The press counted it as such, too. The Community Chorus has outgrown my small studio, so I have secured quarters in the Shaw & Berry Building on F Street, where a commodious hall will give ample accommodation."

During his three years in the National Capital Albert Harned has given a number of oratorios, cantatas and choral works, chiefly with church choirs.

W. H.

BOTTA TO LAY ASIDE
ROD AND GUN FOR A
CONCERT ENGAGEMENT

Photo © Mishkin.

Luca Botta, Tenor of the Metropolitan Opera Company

Luca Botta, the popular tenor of the Metropolitan Opera Company, who is spending the summer at Long Lake in the Adirondacks, will set aside his rod and gun long enough in this month to visit Ocean Grove, N. J., on the 24th for a concert engagement. In October Mr. Botta will give a recital in connection with the fiftieth anniversary of the Franciscan church in New York.

Metropolitan Players Under Henry Hadley's Baton for Pittsburgh Exposition

PITTSBURGH, PA., July 29.—It is reported that a feature of the Western Pennsylvania Exposition, to be held here from Aug. 30 to Oct. 14, will be a week's engagement of players from the Metropolitan Opera Orchestra, under the leadership of Henry Hadley. While the programs have not yet been announced, it is understood that an opportunity will be given to hear Mr. Hadley conduct some of his own compositions.

Harriot E. Barrows Sings Delightfully at Boothbay Harbor (Me.) Concert

BOOTHBAY HARBOR, ME., July 22.—Assembly Hall at the Commonwealth School of Music here held a large audience last Tuesday evening for the season's second concert given by members of the school faculty. The vocal part of the program was presented by Harriot Eudora Barrows, the prominent Boston soprano, who sang these songs: "Auf dem Wasser zu Singen," Schubert; "Pleading," Edward Elgar; "I Know My Love," Old Irish, and "In My Garden," Liddle. As usual Miss Barrows gave a captivating interpretation of these num-

bers and was heartily applauded for her delightful singing.

Albert T. Foster, violinist, and Clarence G. Hamilton, pianist, were heard in solo numbers and concluded the program playing Cyril Scott's Suite, "Tallahassee."

RECITAL AT OGUNKUIT SCHOOL

Louise Hopkins and Mr. Wodell Appear in Red Cross Benefit

OGUNKUIT, ME., July 31.—On Saturday afternoon, July 29, Louise Hopkins, pianist, Frederick W. Wodell, singer, and Florence Leonard, accompanist, of the faculty of the Ogunquit (Me.) Summer School of Music, gave a concert in Mr. Wodell's music room for the benefit of the American Red Cross Fund. Miss Hopkins is a well-known solo pianist, who has appeared with the Boston Symphony Orchestra and her playing had the authority and effectiveness which come from the development of fine natural gifts for tone and interpretation, backed by long study and experience as a public performer. Mr. Wodell showed himself possessed of a fine voice and to have a strong power of characterization and interpretation. A large audience of summer visitors and villagers evidenced warm appreciation of the work of the recitalists.

A feature of the afternoon was the preliminary "talks" as to the composers and the special characteristics of their work as shown in the various numbers given by Miss Hopkins and Mr. Wodell. This drew out much favorable comment at the close of the concert. A large sum was realized for the fund.

Mr. and Mrs. Louis J. Bangert, teachers of singing and organists of Buffalo, N. Y., who are attending the Summer School, assisted in making arrangements for the comfort of the audience.

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GERMANY. Berlin. Soloist with Tonkünstler Orchestra:

"Domenico Bove was heard to best advantage in Saint-Saëns's B Minor Concerto. Bove draws a splendid bow and rules over his instrument with elegance and certainty; never affected, and always impressing one as a serious artist with true merit."

DRESDEN. Soloist with Symphony Orchestra:

"Domenico Bove, a splendid Italian violinist, made his debut last evening. His playing is marked by a noble style, artistic fervor, and a technique complete in every respect."

BOHEMIA. Soloist with Philharmonic Orchestra:

"Special attraction of the evening was the debut of Domenico Bove. This gifted Italian violinist showed a finished technique in the Vieuxtemps Concerto D Minor, and his conception of the work stamps him an eminent artist. He possesses all the virtues which distinguish the great artist."—*Prague "Narodni Listy."*

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MAKING ORIGINALITY AN IDOL IS DANGEROUS, SAYS REIMERS

Pursuit of the Original Leads to Imitation, Points Out Noted "Lieder" Singer, While Careful Imitation Is the True Beginning of Originality—Grainger an Instance of the Sanely Original

"TO try to be original is the most imitative thing in the world," such is the startling declaration of Paul Reimers, the noted tenor. Mr. Reimers goes on to say, "Making an idol of originality is exceedingly dangerous. A lunatic confined in a mad house is probably the most original individual in his community. But he is not usually held up as a splendid example of anything except lunacy. Originality which is only freakishness is not to be courted but shunned. Take futurist music, for example.

"For a while futurist musicians were told by everyone how original they were. Then one day some one discovered that futurist music was only early Egyptian, early Chinese and early Hindoo music rolled into one and done rather more badly than the early Egyptians, Chinese and Hindoos had done it. This was something of a blow to the futurists. Ever since that day most of them have gone into more original and lucrative professions.

"If continual striving after originality leads to imitation, the reverse is equally true. In order to become original, in the best sense of the word, it is necessary, first of all, to imitate. Imitation is not the sincerest flattery at all. It is usually a step toward becoming better than the person we are imitating. The most truly original person in the world must have had a model of originality to imitate some time in his career. Plato imitated Socrates, and Aristotle, Plato. Yet each of the three was the leader of an entirely original school of philosophy.

Grainger Imitates Nature

"Who, among modern musicians, is the most sanely original? Probably Percy Grainger, you will say. And Grainger believes in following closely upon the heels of nature, a form of imitation that has only been in vogue for approximately the last five thousand years."

The whole life of Paul Reimers has been devoted to the imitation of the best in music. He is to song what Sir John Suckling and Richard Lovelace are to poetry. His is the touch of the polished cavalier lyricist.

He won his way in the world of music in spite of many difficulties, the greatest of which was the objection of his family. He was born in Lunder Norder-Dithmarschen, in Schleswig-Holstein, and went to school in Hamburg. As a child he was taught piano and violin, but, although his parents did all they could to encourage his musical taste, they would not hear of his taking up music as a profession. Accordingly, he studied law for several years to gratify his parents' desire.

Reimers's First Successes

But at the age of twenty Reimers managed to take a few singing lessons, paying for them from his own pocket money. Receiving no encouragement whatever, either from his family or his music teacher, it was therefore a great surprise to him when he was engaged by the conductor of the leading symphony orchestra in Hamburg to sing the tenor solos in an oratorio. Soon after that he sang in opera in that city, and a manager who heard him in the part of *Basilio* in "Le Nozze di Figaro" offered him an exceedingly attractive engagement in another opera company as

tenor buffo, but again his mother implored him to renounce his musical ambitions, and he refused the offer. But some months later his mother relinquished her objections, and he went to Scotland to study with Georg Henschel.



Above, Paul Reimers at Fort Ticonderoga, Seated on One of the Famous Old Guns. Below, a Snapshot of Mr. Reimers at the Southampton Home of Colonel Thompson. On the Right, Mr. Reimers in the Garden of Mrs. Stephen Pell at Fort Ticonderoga, with Master Pell and the Latter's Tutor

His debut on the concert stage was made in London, followed shortly thereafter by a recital in Berlin. His reception was so favorable that immediately he was engaged as soloist with the leading symphony orchestras in Berlin, Leipzig, Cologne, Munich, London, Copenhagen, Paris, Petrograd, Helsingborg in Finland, and so on, extending even to the Balkan States and Constantinople. Among the world famous conductors under whose batons Paul Reimers has appeared are Sir Henry Wood, Arthur Nikisch, Professor Ochs, Professor Steinbach, Schumann, etc. After his Berlin appearance the late Josef Joachim became greatly interested in the young singer and engaged him to sing under his direction at the Beethoven festivals in Bonn. For about five years he was a member of the famous Berliner

Vocal Quartet, the alto being Julia Culp, the famous Dutch *lieder* singer.

Mr. Reimers' work has always been characterized by the fine subtleties of art and by a versatility which makes it possible for him to sing in German and French, as well as in Russian, Swedish, Welsh, Breton and Swiss dialects.

Like most traveled men Mr. Reimers has the remarkable facility of managing to land on his feet. He tells of one occasion when the most adverse circumstances utterly failed to upset his equilibrium. Says Mr. Reimers:

Quandary at Concert

"I remember once having sung in Buda-Pesth, with my next concert scheduled for Crefeld, where I was to sing the 'Christus,' by Liszt. The train was late, and in order to reach the concert

the concert was repeated the next day."

Mr. Reimers, who appears under the management of the Music League of America, has already been booked for a number of engagements for next season. Among the cities already scheduled on his next season's engagement pad are New York, Corning, Cleveland, Wheeling, Akron, Harrisburg, Scranton, Philadelphia, Pittsfield, Warren, Alliance, New Philadelphia and Boston.

MANAGER AND VIOLINIST WED

Marriage of Richard Durett and Helen Frances Doyle at Stapleton

On Friday afternoon, July 21, Helen Frances Doyle, the violinist, was married to Richard Durett in the rectory of the Church of St. John de la Salle, Stapleton, Staten Island. The ceremony was performed by the Rev. M. J. Neufeld.

Mrs. Durett has had conspicuous success as a violinist. Two years ago she won the New York State and Eastern prizes in contests conducted by the National Federation of Musical Clubs for young professional violinists. At the biennial of the National Federation of Musical Clubs she played before delegates from all parts of the United States.

Mr. Durett is managing director of John W. Frothingham, Inc., and Musician's Concert Management, Inc., the well-known concert directions of New York, and is a musician, being a tenor, with a large repertoire of operatic roles. He has for the past several years been associated with the National Federation of Musical Clubs on the editorial staff of the *Musical Monitor* of Chicago, of which Mrs. David Allen Campbell, honorary vice-president of the federation, is the editor. It was through Mrs. Campbell that Mr. Durett met his bride. Mrs. Campbell brought Miss Doyle to the offices of John W. Frothingham, Inc., on a business errand. While there Mr. Frothingham was so much impressed with the art of the young violinist that he intrusted to her, as an indefinite loan, his Stradivarius violin, which she will use in her concert work, under the direction of Mr. Durett and his organizations.

After the reception Mr. and Mrs. Durett motored to Woodstock-on-the-Hudson, the guests of Mrs. William Schupp and her daughter, Emily Schupp, who is known professionally as Lada, the dancer, and whose concert activities are conducted by Mr. Durett's organizations. On their return they will be at home at No. 51 Manhattan Avenue, New York City.

Isadora Duncan Opens Her Tour in South America

Isadora Duncan has cabled her manager, Frederick H. Toye, that she has arrived in Buenos Aires and has commenced her first South American tour with an engagement at the Teatro Colon in that city. She will tour the larger cities of South America for three months and return to New York late in October to undertake an extensive tour of this country and Canada under the direction of Frederick H. Toye. Miss Duncan will present for the first time in this country her new Tchaikowsky-César Franck program, which had several performances at the Trocadéro in Paris last month. The immense auditorium was packed at each performance and tremendous enthusiasm was aroused by the famous American dancer's interpretation of the "Marseillaise." The French Government, through its Ministry of Beaux Arts, acted as Miss Duncan's impresario on these occasions.

Under the auspices of the Presbyterian Legion Society a recital was given at the First Methodist Episcopal Church, Fairmont, W. Va., on July 27. The soloists were Mrs. Forrest F. Fankhouser of Fairmont, and Jackson Clyde Kinsey of New York, who delighted a large audience in a program of much merit. Hazel Bock proved a skilful accompanist. The program closed with a duet, "I Will Magnify Thee," by Mrs. Frakhouser and Mr. Kinsey.

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"ADVERTISE YOURSELVES," ADVICE TO TEACHERS BY ST. LOUIS WRITER

Well-Known Expert on Musical Topics Says Artists, Like Philosophers, Owe Service to Community—None Can Perform His Duty Toward Humanity While Remaining Obscure—Musicians Must Keep Names Before Public at All Times to Deepen First Impressions—Uninitiated Must Be Attracted Through Curiosity

"ONE of the most important things for the musician to remember is that the public has 'a good memory for forgetting things,'" says Homer Moore, critic of the St. Louis Republic, who, in a recent article in that paper, urged music teachers and musicians generally to realize the importance of keeping themselves constantly in the public eye.

"An important part of advertising is to impress one's name upon the public's memory," says Mr. Moore. "It is the fashion for musical artists to choose short or unusual names, for these are more easily remembered, or attract more immediate attention. Miss Lillian Norton became Nordica, Mrs. Armstrong became Melba. Initials and first names, and especially middle names, are discarded. I can remember the hesitation with which I cut out a middle name of three very euphonious syllables, bestowed upon me by my mother. In my own case a very uncommon name resulted from the conjunction of two very common names.

"The musician should keep his name constantly before the public. The fact that he is well known at one time will not serve him long. With the passing of the years, or even the months, the mind of the public is attracted to other names that are kept before it, and the old is crowded out by the new. Most people have good memories for forgetting things, and they must be frequently reminded. This is especially so regarding names. A name is a very abstract quantity, and it has no quality at all except that which is given to it. It

means nothing in itself. It is but a noise until it is made to stand for something. Advertising will make it stand for something.

Musician's Stock in Trade

"A music teacher has, as his stock in trade, his knowledge and his reputation. If he has laid a firm foundation of knowledge, he need have little trouble in acquiring a reputation. The great means is printer's ink. His knowledge is of no more use to him, unless it is brought to the attention of the public, than a gold mine at the North Pole. He must sell his time and ability to teach, if they are to be of any account to him or to others, and to sell them he must put them on the market and advertise them.

"The very first feature that he must impress upon the public is his name. He must put that where people will see it and keep on seeing it until they learn to respect it and to look up to it and to believe in it. The mere fact that it is always in evidence is to many a sign that it stands for merit. The automobile whose name we always see in the daily papers and magazines we take for granted is a good one. We feel that if it were not a good one and a popular one, its makers could not afford to pay out so much for advertising. We are sure their sales are large and that it would be a good machine for us to buy. And we feel this way about it, because we see the name so frequently. To be sure, when we decide to buy, we investigate to confirm our impression, but we investigate where we have first achieved an interest.

"The music teacher or performer must so impress his or her name upon the public mind that there will be interest and subsequent investigation. If the musician has a light that will shine, even only when it is very dark, he will have a chance to sell his luminant, because he has first created an interest in his name. If his name had not been familiar he would never have had a chance to demonstrate whether or not he possessed knowledge enough to entitle him to recognition. With wise, persistent advertising he will make his name stand for knowledge, and many a musician has achieved a reputation for much more of this intangible quality than he really possessed, because he kept his name always dignifiedly in evidence.

Debt to the World

"A musician owes something to the world. He has been richly endowed with talent. He has been born into an age and country that appreciates talent and rewards it. His talent is a golden key that opens nearly all doors, and that gives him a kinship in many a household that would receive him as a stranger but for it. It crowns him with honor and rewards him with acclaim. And besides, it showers upon him the glittering coinage of the mint and the infinitely graceful tracers of the royal engraver. If he is half way worthy, his lot in life is one of bouquets in which the roses are much more numerous than the thorns. He is fortunate among his fellows, and his greatest fortune is that he is able to add to the joy of living. Giving pleasure is investing one's self at compound interest.

"The world owes something to the musician. His art is the most universally popular. It is every man's companion through life. It is the most harmless form of pleasure and the most

reciprocative. All that you do for it it returns to you with an increase, for it makes you more than you were before, by adding to your store of refinement and gentleness. It tends to make you kind—the last of the virtues to be evolved and the most important. Music is well worth while for the musician and for him to whose welfare the musician so constantly contributes.

"In order to keep this old world fit to live in the sun has to shine every day. The immeasurable flood of light that shone yesterday has faded away and another flood must be forthcoming to-day. So it is with the light of the mind that will win its way in the world. It has to keep on coming. The impression of yesterday belonged to yesterday and it must be renewed to-day and to-morrow. And it is just the same with advertising. The light of information that must precede the advance of every business has to keep on flooding the minds of the

people, and the black and white of the printed page has to be placed before their eyes again and again to keep alive the first impression, and to deepen it and give it added meaning and authority."

Birthday Party for Nahan Franko at Long Beach

A birthday dinner dance was given Nahan Franko, the musician, at the Trouville, Long Beach, last Monday night, to mark the fifty-fifth anniversary of his birthday. A silver loving cup was presented to him by a committee of musicians and residents of Long Beach. Anna Fitzu, Idelle Patterson, Jean Cooper and Andres De Seguro sang for a large audience that included many notables, among them Mr. and Mrs. William Wade Hinshaw, Samuel Franko and Hy. Mayer.

New Book On "Musical Sounds"

BY reason of its scope, scholarly character, studied diction and generous number of pictorial illustrations, Dayton Clarence Miller's "The Science of Musical Sounds" is entitled to be accounted one of the finest theses of its kind in the English language.* Mr. Miller is professor of physics at the Case School of Applied Science. In the beginning of 1914 he delivered a series of eight lectures at Lowell Institute, under the general title of "Sound Analysis." These lectures, with some slight additions, practically constitute the present volume.

Within such confines as space limits necessitate it is impossible to present more than a superficial glimpse of the contents of Professor Miller's work. In the first lecture he defines "Sound" and takes up "Simple harmonic motion and curve," "Wave motion," "The ear" and "Noise and tone." The second lecture concerns itself with "Characteristics of Tones" and is subdivided thus: "Pitch," "The tuning fork," "Determination of pitch by method of beats," "Optical comparison of pitches," "The clock-fork," "Pitch limits," "Standard pitches," "Intensity and loudness," "Acoustic properties of auditoriums," "Tone quality," "Law of tone quality," "Analysis by the ear."

In his third lecture the author expounds "Methods of Recording and Photographing Sound Waves" and discusses: "The diaphragm," "The phonau-

tograph," "The manometric flame," "The oscillograph," "The phonograph," "The phonodeik," "The demonstration phonodeik," "Determination of pitch with the phonodeik," "Photographs of compression waves."

Such lecture subdivisions as have been outlined above give a fair idea of the volume's scope and nature. Since the following lectures are long and intricate, the reviewer must needs content himself with recording merely their general headings, which are:

Lecture IV, "Analysis and Synthesis of Harmonic Curves"; Lecture V, "Influence of Horn and Diaphragm on Sound Waves, Correcting and Interpreting Sound Analyses"; Lecture VI, "Tone Qualities of Musical Instruments"; Lecture VII, "Physical Characteristics of the Vowels"; Lecture VIII, "Synthetic Vowels and Words, Relations of the Art and Science of Music."

We are decidedly of the opinion that this is not a book for the layman. Profound it is, and patently the fruit of many years' pondering and research. In the nature of the case, a certain amount of dryness is to be expected, nor is it missing. Students of this delicate and fascinating subject will revel in Professor Miller's treatise, and will derive profitable counsel from its pages. A serious work, which will be taken seriously, is this.

B. R.

*"The Science of Musical Sounds." By Dayton Clarence Miller. New York: The MacMillan Company. Pp. 286.

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ACTIVE WORK AT VON ENDE SCHOOL IN SUMMER'S HEAT



Lawrence Goodman, Pianist, and Alfred E. Gally, Business Manager, at von Ende School

In spite of the heat of the past few weeks, Lawrence Goodman has been extremely busy with his summer piano class at the von Ende School, New York. The accompanying snapshot shows Mr. Goodman, pianist and member of the faculty of the von Ende School, and Alfred E. Gally, the business manager of the school, on the steps of the school building, at 44 West Eighty-fifth Street.

Mr. Gally, in addition to his work at the school, is a young tenor who has been doing considerable work the past season in and around New York. He was soloist at Morristown, N. J., during the Easter holidays and filled several other engagements. He was the tenor of the Handel Quartet, which was heard on numerous occasions in New York.

Open Band Series in Chattanooga

CHATTANOOGA, TENN., July 24.—Sunday, July 23, marked the beginning of a series of open-air band concerts in the Chattanooga parks. The band is under the leadership of J. O. Cadek, head of the Cadek Conservatory of Music. Large and appreciative crowds attended the two concerts yesterday. The band will give four concerts a week during the remainder of the summer.

Eloise Baylor, soprano, and Margaret

Shalliday, contralto, were heard last week at one of the local theaters. Miss Baylor sang the "Polonaise" from "Mignon" and Miss Shalliday the "Habenera" from "Carmen." They were also heard in a beautiful rendition of a duet from "Madama Butterfly."

EDDY BROWN FOR NORFOLK

Violinist to Play at Summer Festival—
His Royal Honors

In Eddy Brown's second American tour, under Loudon Charlton's management, the violinist will be heard throughout the West and South in addition to his eastern appearances, many of which represent re-engagements following his initial success. On Aug. 2 he will fill a mid-summer festival engagement in Norfolk, Conn., and then will spend a few days in New York making phonograph records before returning to the summer home he and his mother have taken in Seal Harbor, Me.

Eddy Brown, the young American violinist, has always been a special favorite of the German aristocracy. At the home of the Princessin zu Wied, wife of the King of Albania, he was a frequent visitor during his stay abroad, while he has been frequently honored by the Princess Henkel zu Donnersmark, who is the wife of the second richest German outside of the Krupp family. This princess paid him a thousand marks every time he played at her home, which was a rendezvous for the foremost German aristocrats and diplomats. Emperor Wilhelm himself has attended these musicales. It was here that Eddy Brown met Ambassador Gerard, who promptly became an ardent admirer of the violinist's playing.

VERA CURTIS RE-ENGAGED

Soprano Again Sings at Atlantic City
and Willow Grove

Vera Curtis, the young American soprano of the Metropolitan Opera Company, is fast establishing a record in the way of important re-engagements. Already a member of the Opera Company for the past four years, her re-engagement for the season of 1916-17 has been announced. In addition to many of the rôles in which she is now familiar to opera-goers, she will be heard in several new and important ones.

At Atlantic City, N. J., her appearance at the Sunday night concerts of the Martini Orchestra on the Steel Pier has come to be regarded as a fixture. This season has been no exception, as she has recently sung at several of the concerts, this being her fifth season there.

For the second season she will be heard at Willow Grove, Pa., in eight concerts early in August this year with members of the Philadelphia Orchestra, with Wassili Leps as conductor, her marked success with the Russian Orchestra in the great amphitheater last year having assured her reappearance there this season.

MUSICIANS REVEL, SANS HAIR

Gabrilowitsch, Bauer and Stokowski
Shed Their Locks

"The Convict Camp" is the title which an irreverent visitor to Seal Harbor has given the artist colony at that breezy Maine summer resort and, strange to say, the distinguished musicians sojourning there are rather proud of the name. It all came about through Ossip Gabrilowitsch's sudden and rash resolve to shave his head, or rather to have some one else, presumably, perform that function. No sooner had the Russian pianist appeared in public with a pate like an incandescent globe, than Leopold Stokowski, to the delight of his friends and the grief of his wife, sacrificed his hair on the altar of comfort. Then came Harold Bauer, who, emboldened by his friends' example, lost no time in exchanging his bushy mane for a set of closely cropped pinfeathers. Other members of the colony, equally shameless, promptly sank to similar depths.

The list of those who have stood out for the preservation of their hirsute covering—some pleading summer engagements as an excuse—includes Fritz Kreisler, Carl Friedberg and Josef Hofmann.



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GALA MUSICALE FOR SALT LAKE VISITORS

Jonas, Noack and Other Artists
as Honor Guests of Miss
Hartley

SALT LAKE CITY, UTAH, July 18.—A noteworthy event of the week was the musical given by Florence Hartley, one of Salt Lake's music patronesses, in honor of Alberto Jonas, the Spanish pianist, Sylvain Noack, concertmaster of the Boston Symphony, Arthur Shepherd, pianist and instructor in the Boston Conservatory of Music, and Florence Jepperson of Provo, who has recently returned from Boston, all of whom are spending the summer in Salt Lake. A rare program was prepared, three of the honor guests taking part, together with Charles Shepherd, pianist, brother of Arthur Shepherd, and Zora A. Shaw, dramatic reader.

Special interest centered in Mr. Noack, as this was the first time he had been heard here. It is much regretted that he could not have been heard in a formal concert, but Mr. Noack desired a complete rest. He chose Salt Lake for his vacation, as it is the home of his talented wife, who was formerly Helen Hartley. Mr. Noack's numbers included the Grieg Sonata in G Minor executed as only a true artist can, followed by two Spanish Dances by Sarasate. So great was the appreciation shown for his wonderful art that he yielded to an encore, giving a Chopin Nocturne. Arthur Shepherd supplied the accompaniments, and in the Grieg number particularly displayed a rare musicianship. Mr. Shepherd is a native of Utah and great interest has been centered upon his musical activities in Boston.

Charles Shepherd evidenced fine art in two piano numbers, Gavotte by Gluck-Brahms and an Impromptu in F Sharp by Chopin. Miss Jepperson's beautiful contralto voice was heard in three numbers, including a Handel Aria and songs by MacDowell and Campbell Tipton. For an encore she sang "The Last Rose of Summer." Miss Shaw gave a beautiful reading of "The Happy Prince" by Oscar Wilde.

Mr. Noack left last Sunday for Bar Harbor, Me., and his wife will join him after visiting two weeks longer with relatives in Salt Lake. Z. A. S.

PARK CONCERTS IN LOUISVILLE

Board Levies Tax on Refreshment
Stands to Assist in Defraying Expenses

LOUISVILLE, KY., July 24.—Band concerts have been given in the public parks of Louisville on a more extensive scale this year than ever before, and they have proven one of the chief attractions of the summer season. Thirty-six were planned and twelve have been given.

The Park Board, by making a levy of fifteen per cent upon the gross sales of the park refectories, expects to realize about \$1,000, which is to be devoted to the music fund. Another \$1,000 has been raised by subscription. A few concerts were, and will be given gratis by the bands themselves.

The programs presented embrace light and grand opera selections, some of the lighter symphonic music and popular numbers of the better class. H. P.

Zoellners to Tour Pacific Coast for Third Consecutive Season

L. E. Behymer, the Pacific Coast manager, has engaged the Zoellner Quartet for a third tour of California. Mr. Behymer has found the Zoellners' artistry most satisfying to audiences that are keenly alive to the beauty of chamber music.

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NEW MUSIC—VOCAL AND INSTRUMENTAL

FRANK BRIDGE, one of the younger English composers, has composed two admirable songs in "Where She Lies Asleep" and "Love Went A-Riding," published by the London Schirmer house.* Mr. Bridge is already known as the composer of much excellent music, among which are a set of *Novellettes* for string quartet and some orchestral pieces. He is a modern and these two songs, one a contemplative *Andante ben moderato*, the other a brisk *Allegro energico*, show what he can do in the song form. In "Love Went A-Riding," he has written one of the best bright, exulting concert songs in years, a song which, despite its individual harmonic plan and its freedom from the conventional, will go straight to an audience and also give the singer his always longed-for opportunity. The piano accompaniment is full, sonorous and unusually well developed.

*"WHERE SHE LIES ASLEEP." "LOVE WENT A-RIDING." Songs for a Medium Voice with Piano Accompaniment. By Frank Bridge. Price, Two Shillings Net Each. London: G. Schirmer, Ltd.

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"Where She Lies Asleep" sounds a deeper note. Here Mr. Bridge has set up his structure on a carefully woven polyphonic plan, with a syncopated figure in eighth notes as an inner voice; from this voice he expands his accompaniment into a broad, flowing one in masterly fashion.

"IN Colonial Days," "Constancy" and "The Shepherd's Lament"† are three Walter Rolfe compositions for piano four hands. Mr. Rolfe seems to be quite as skilful in writing for piano four hands as he is in writing *salon* solo pieces. For teaching purposes these three compositions are very useful.

"A SONG of Love," by Franklin Riker, is one of the praiseworthy new Ditson songs.‡ Mr. Riker has written a strong composition here, a composition that makes us feel convinced that he has found himself and that his future work will have a firmer foundation than what he has written in the past. Not that he has not achieved some excellent things hitherto. But this song is a tremendous advance; it marks a new point in his career as a composer. One can pay it no higher compliment than to record that it has in it the very essence of poetic feeling that makes the songs of Hugo Wolf what they are. It is neither Wolfian in harmony nor melody, but one feels in it something that the Wolf songs call out in those who know them well. It is issued for high and medium voices.

Emiliano Renaud is represented by two songs, "I Dreamed That You Were Leaving Me" and "I Would No More Give Thee a Thought," both melodic pieces, undistinguished by anything out of the ordinary.

Louis Victor Saar's "A Cream-White Rosebud" is a delightful essay in melody on the part of this always able composer. The accompaniment of this song is a gem in careful workmanship and deserves particular praise. It is a most singable song, not difficult and yet very effective. It is published in high and medium keys. "Be Brave, Be Strong!" is the title of a new sacred song by Alfred Wooler, dedicated to Mrs. Clarence Eddy.

"DANCE in the Twilight" and "Summer Evening" are the titles of two of a set of three pieces for the piano by Roger Quilter, which come to hand from the London branch of G. Schirmer.§ The third piece, "At a Country Fair," was either omitted in the sending or has not yet come from the press of this publisher. It is announced on the title-page, however, with the other two named above.

Mr. Quilter is familiar to us as a song composer, in fact, as one of the best of the day and one of the most individual men England has produced in music in many a day. On numerous occasions the high quality of his work has been commented upon in these columns. And these piano compositions reveal him at his best. He has skill in writing for the piano and the charm of his "Dance in the Twilight" is considerable.

†"IN COLONIAL DAYS," "CONSTANCY," "THE SHEPHERD'S LAMENT." Three Compositions for Piano Four Hands. By Walter Rolfe. Price, 75 cents each. Cincinnati: The Jos. Krolage Music Company.

‡"A SONG OF LOVE." Song by Franklin Riker. Price, 60 cents. "I DREAMED THAT YOU WERE LEAVING ME," "I WOULD NO MORE GIVE THEE A THOUGHT." Two Songs by Emiliano Renaud. Price, 60 cents each. "A CREAM-WHITE ROSEBUD." Song by Louis Victor Saar, Op. 72, No. 6. Price, 50 cents. "BE BRAVE, BE STRONG!" Sacred Song by Alfred Wooler. Price, 60 cents. Boston: The Oliver Ditson Company.

§"DANCE IN THE TWILIGHT," "SUMMER EVENING." Two Compositions for the Piano. By Roger Quilter, Op. 16, Nos. 1 and 2. Price, Two Shillings Net Each. London: G. Schirmer, Ltd.

More important, however, is the other piece, "Summer Evening," a movement of true feeling, conceived by a musician of sensitive harmonic appreciation. From the dedication one learns that its character is elegiac; it is only fair to say that the music would convey that idea quite of itself. There is an exquisite refinement about Mr. Quilter's music, an air of distinction that is all his own. These pieces are for artists to perform, not for amateurs.

A. W. K.

TOUR OF MARY ADELE HAYS

Soprano Wins Success with Millo Picco in Southern Chautauquas

Mary Adele Hays, an American soprano of New York, has been making a name for herself through the South on the Alkahest System of Chautauquas.

Last season Miss Hays secured an engagement as soloist with a military band that was one of the feature attractions of the Alkahest Chautauquas and made such a pronounced success with this organization that she was re-engaged for longer tours this year. A feature musical attraction was made up of Miss Hays and Millo Picco, the Italian baritone, together with a pianist, and under the name of Hays-Picco Company. This has delighted the audiences of numerous Southern Chautauquas run by the Alkahest Bureau of Atlanta.

In this new combination Miss Hays has proven even more successful than last year, having greater opportunities to show her manifold accomplishments and art. Everywhere she has divided honors with the gifted Italian baritone. Mr. Briggs, president of the system, is now planning new tours for Miss Hays. The press has also given her unstinted praise.

Miss Hays, who is an artist pupil of Mme. Ohlstrom-Renard, possesses a beautiful, flexible soprano voice of power and wide compass and a charming personality.

HEAR ZANESVILLE STUDENTS

Mrs. Lieber Guest at Recital by Pupils of Mary E. Schorbe

ZANESVILLE, OHIO, July 24.—Local music lovers had an opportunity to hear for the first time recently Mrs. Ora Lane Lieber, violinist, when she played by request last Friday evening at the recital given at the studio of Mary E. Schorbe. At this recital Miss Schorbe presented as a finished piano pupil Kathleen Iseman. Miss Iseman will study this winter with M. Thalberg at the Cincinnati Conservatory of Music.

Miss Iseman's program included the Saint-Saëns Concerto in G Minor, with Miss Schorbe playing the orchestral accompaniment at the second piano; Sonata, Op. 22, Beethoven; Valse Romantique by Debussy, and Fire Music from "Die Walküre," by Wagner. Mrs. Lieber's violin numbers included Corelli's "La Folia," Massenet's "Meditation," from "Thaïs," and Sarasate's Tarantelle, while for an encore number she gave an aria on the G String by Yost.

Recently Miss Schorbe presented six small children in recital, their numbers all being presented from memory.

H. W. J.

Mischa Elman Not to Be Classed with Circus Men, Says Judge

Judge St. Cyr of Montreal, Canada, recently handed down an interesting decision, when he decided that L. H. Bourdon, the well-known concert organizer, could not be classified with the leader of a traveling troupe of wild animals, acrobats or freaks. Mr. Bourdon was taken before the court by the Collector of Provincial Revenue on a charge of having neglected to pay his license. It was contended by A. R. McMaster, K.C., appear-

ing for the Collector of Provincial Revenue, that Mr. Bourdon had organized and managed a troupe which gave a concert at His Majesty's Theater Feb. 21, 1916. His Honor decided that the contention of the Crown could not be upheld. That Mischa Elman, the violinist, could not possibly be connected up with a traveling troupe of acrobats or a circus, and moreover, that it had been proven beyond a doubt that the concerts given by Mr. Elman in Canada, and especially in the Province of Quebec, were few and far between, and, he declared, as argued by G. C. B. Couture, these few trips made from New York to Montreal could not be considered as traveling from day to day. The action was dismissed.

GRAINGERWORK NOT REJECTED

"Marching Song of Democracy" to Be Given at Worcester Festival in 1917

Percy Grainger's new choral work, "The Marching Song of Democracy," has not been rejected by the Worcester Festival Committee, as stated in one or two newspapers, but the performance of this work has been postponed to take place next year, 1917, by the Worcester Festival, owing to the fact that the engravers were unable to complete the vocal score in time for this season's summer rehearsals.

Percy Grainger's new suite, "In a Nutshell," which was recently given at the Norfolk (Conn.) Festival with such sensational success, will be heard in New York next March at two concerts of the New York Philharmonic Society, Josef Stransky, conductor.

One of the first recitals of the coming season at Aeolian Hall, New York, will be that of Mary Jordan, contralto. Last year Miss Jordan's recital was notable for the number of novelties presented.

Charles Wagner, the New York concert manager, is to produce a play called "Mr. Man" at a Broadway theater in the early autumn, it is rumored.

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FAULTS OF TALKING MACHINE AS A MUSICAL EDUCATOR

Exclusive Diet of "Canned" Music Leads to Destruction of Individual Taste, to Indifference and Loss of Appetite—Only First-Hand Personal Application Can Give Understanding and Appreciation of the Masterpieces

By ALICE CLARK COOK

NEVER before has the world been so flooded with music of a sort. A stroll past the talking-machine shops of city streets is incontrovertible testimony to the existence of a taste for music. With the advent of mechanical music, the floodgates of sound (sometimes, alas, it becomes merely noise) have been opened. The turning of cranks is heard through the land and everyone is footing it to the machine accompaniment. Great musicians we still have with us, thanks to the death resisting powers of genius, but the sweet and simple melody which formed a large part of the social and family life of the last generation has largely passed away.

None of the inventions of recent years is more wonderful than the talking and singing machine. Its educational value is unquestioned and important, but, like all good things, it may be, and very often is, abused. To make music constantly and easily available is not necessarily conducive of appreciation of the best. As a diet of canned foods, resorted to because their preparation requires so little time, injures taste and digestion, so does a diet of "canned" music lead to the destruction of individual taste, to indifference and loss of appetite. A confirmed phonograph fiend is a musical dyspeptic. Listen to this parable:

A White Mountain Parable

Having led a party of tourists to a most beautiful spot, an old White Mountain guide pointed out the features of the wonderful landscape with the enthusiasm of a connoisseur. The visitors looked and admired until called upon to follow the guide to the place where he proposed to pitch tents for the night. "Why not camp here?" asked one of the party. The old man answered quickly, "Cause I ain't going to let you hog that view, ma'am."

The idea was right. The guide's instinct was true. A valet-like intimacy with grandeur might lead to indifference.

That seems the danger of the talking-machine habit. The "hogging" of music may result in callousness to its beauty. In music, above all things, the axiom holds good that what is easily gotten is lightly esteemed. Only patient, continuous, personal application can give an understanding and appreciation of the masterpieces. Nine out of ten phonographs going night and day are grinding out, almost continuously, silly dance music, frothy, foolish melodies which float over the mind, leaving no impression because they have no weight, merely filling the ear and the time, preventing mental effort and leaving the mental muscles

flabby and inert through lack of exercise.

Dispensing with Thinking

At teas and receptions, which in the last century were centers of intellectual quickening, one is likely to find to-day the inevitable machine grinding away as ceaselessly as the proverbial loquacious brook. One may sip his tea, untroubled by the necessity of offering or entertaining ideas, assuming externally an air of polite attention, while his mind may be a complete and comfortable vacuum. Social duties may be performed with a modicum of intellectual effort but with

resultant decrease of mentality. Thought remains uncrystallized, dissolved in a medium of sound.

Plato was right. There is no finer or more fundamental education of the soul than that which may be gained by music, but it must be first-hand music. The fingers, the ear, the memory, power of concentration, patience, precision, feeling and imagination are cultivated by one who really works, but the mere listening to a machine becomes often nothing more than an idle habit. There is danger that children may receive less of musical culture and be confirmed in laziness because of the prevalence of music machines. There is danger lest parents think that the purchase of a phonograph may be a substitute for the expense and worry of music lessons.

Life Made Too Easy

There is a parallel to the condition of which we write in the multiplication of apartment houses, where everything is made "so easy." Responsibility becomes a vanishing quantity, indeed to such an extent that the responsibility of bearing children who may not be tolerated in the apartment, is often shirked in order that married people may live a care-free life. It may be allowable to insinuate that apartment houses should properly be re-

served for those who have mastered the principles of living, who have reared children and bravely borne life's responsibilities, rightfully earning an old age of leisure and that, similarly, victrolas might well be used as "rewards of merit" to those who have mastered the principles of music and may therefore be trusted with the wonderful invention that is so good a servant but so poor a master. There is little danger that one who knows the delights of real, personal music will resort too constantly to the artificial product.

The Personal Touch

Talking-machine music may well go hand in hand with individual education, or may fittingly follow it, giving one familiarity with the masterpieces and helping in their interpretation, but it is only by infusing into the machine made music the personal qualities of the artists that the greatest benefit is gained. One who has heard the living Schumann-Heink may sit in the darkness seeing again the strong face full of mother love as the deep, tender voice of the spirit in the box sings "The Child's Prayer"; feeling the horror in the heart of the father who has fled so wildly from the pursuing "Erl König," when the strong voice dropping almost to a whisper, sobs "Das Kind war Tod!"; seeing again the triumphant light in the eyes which, having looked so deeply into the struggles and sorrows of life, still shine with the conviction that "It is better to laugh."

Yes, the music machine has become an indispensable adjunct to musical education, but it is not the language itself; it is only a more or less admirable translation.

CHANGES IN SAVANNAH CHOIRS

New Positions for Several Artists—Club's Concert Plans

SAVANNAH, GA., July 17.—Many Savannah musicians are spending their summer holidays in study. Among those already in New York are Mrs. Sidney McCandless, Jr., soprano soloist at St. John's Episcopal Church and the Synagogue, who is coaching with Frank La Forge. Mrs. Frank Hubner is studying in New York. Mrs. J. de Bruyn Kops expects to spend the month of August in New York. While there she will study. Mrs. W. H. Teasdale will leave at an early date for study and for normal class work.

There are changes in the personnel of several choirs. Mrs. Frank Spencer will be the contralto at St. John's Episcopal Church, leaving the First Baptist after several years of service there. Mrs. J. de Bruyn Kops has accepted the directorship of the First Presbyterian choir, where she has been the soprano soloist for two years. The other singers in this choir will be Eleanor Allen, contralto; Mr. Kirks, bass; Tom Fox, tenor. Mrs. W. A. Bishop, after a service of twenty-five years has resigned as organist, and the position has not yet been filled.

Nellie Price, recently returned after two winters' study with Julian Walker in New York, is substituting at the First Baptist Church in the absence of Mrs. Gordon Harrison, the soprano of that choir. Her lovely voice is being much admired. Miss Hendree Norwood-Davis has been substituting for Mrs. W. H. Meyers, soprano soloist at the Independent Presbyterian Church. Mrs. Marmaduke Floyd has recently returned from St. Simon's after a short holiday. Mrs. S. F. Smith substituted for her at Christ Church.

Alma Sterly will be the chairman of the program committee of the Savannah Music Club for the coming season, Mrs. J. de Bruyn Kops having resigned. Plans are being made to have the concerts of the club more attractive than ever. The first "Artist Concert" of the season will take place the last of November. Negotiations for the artist are under way.

M. T.

Inez Black, who studied at the Cincinnati Conservatory, was married recently to Donald Yarborough of Philadelphia.

EMINENT SOLOISTS APPEAR AT MARYSVILLE MUSIC FESTIVAL



In the Snapshot Given Above Are, Left to Right, Upper Row, Dr. O. H. Evans, Conductor of the Choral Club, Marysville, Ohio; John Barnes Wells and Frederic Martin; First Row, Florence Otis, Amy Ellerman and Edith Evans

MARYSVILLE, O., July 22.—The annual music festival of the Marysville Choral Union, which took place on June 27, introduced the Coleridge-Taylor cantata "A Tale of Old Japan" to the large audience. It also served to introduce four gifted artists: Florence Otis, soprano; Amy Ellerman, contralto; John

Barnes Wells, tenor, and Frederic Martin, basso. Before the program had gone very far the hearers realized that the praise lavished on these singers in other cities had been richly merited. Few artists have ever given Marysville greater pleasure.

The choral singing, under the leadership of Dr. O. H. Evans, conductor of the Marysville Choral Union, was admirable, and the large audience evinced the genuine interest in things musical which exists among all classes here. This year's chorus of more than one hundred voices is the best that Marysville has yet produced.

A delightful feature of the concert was the appearance of Edith Evans, the gifted pianist and accompanist, to supplement the excellent work of her father. Miss Evans' playing of the MacDowell Concert Etude, in the miscellaneous program that preceded the cantata, was accorded the most hearty applause, and numerous floral offerings testified to the place she holds in the hearts of a Marysville audience.

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CHILDREN AND THEIR MUSIC STUDY

Berlin Magazine Collects Opinions of Eminent Artists on the Best Ways of Building the Right Foundation—The Views of Lilli Lehmann, Teresa Carreño, Arthur Schnabel, Willy Hess, Hugo Dechert, Engelbert Humperdinck and Conrad Ansoerge

Translated for MUSICAL AMERICA by JACQUES MAYER

THE Berlin magazine, *Die Dame*, recently asked a number of eminent artists to give their views regarding the study of music by the young, and these opinions should prove interesting to American readers. The first authority to be quoted was the veteran mistress of the art of song, Lilli Lehmann:

"On the subject of musical instruction for children, most diverse opinions may be held. Of course, children should be taught an instrument. At least, whenever possible, an attempt should be made, but the most important thing is not to compel the child to struggle against nature, and simply to stop when no success appears possible. The instrument to be chosen is of little importance. For children not particularly musical the piano is better than the violin.

"In this connection there is, however, a matter which deeply interests me, and that is that our young people should at least be taught to speak. Yes, to speak, above all things!

"It's simply terrible, the number of people coming to me, having the most irritating impediments of speech. Sent away they return in about a month, still lisping and hissing. Their utterance has not changed one bit and I only notice that these people cannot hear their own deficiencies. It is the most important, nay, more, it is the first and most vital demand that children at school should first be taught not to sing but to speak. The children, without exception, copy the mistakes of their parents and their surroundings. And so the evil spreads among the entire population. Singing in school is of importance, but it does not greatly benefit the hearing of the children!

"Instruction in the art of speaking, and that alone, refines the ear. The children learn just as violinists produce the tone. Such lessons should be given for a year. During the second year the children will not only sing better, but their instrumental lessons at home will benefit thereby. To attain any skill in music, one must begin by being industrious. It is still true that genius is industry. Parents must assist, and all the time see to it that the children practice until difficulties are overcome. If our mother had not been after us all the time, even when overburdened by ordinary school-tasks, we should not have achieved so much."

Mme. Carreño's Views

Teresa Carreño, speaks the truth bluntly to parents: "I know of no subject so interesting to me as that of the training of children. Yes, that is a grand task. Most virtuosi are too proud to instruct children. But I have said to myself, can there be anything finer than to train a child from its earliest years as one cultivates a flower and brings it to perfection? I myself know what pleasure the bringing-up of children brings for I am the mother of many children and as a little girl was grateful to my father because he brought me up with such care. Therefore, I take greater pride in my success as a pedagogue than in that achieved by me as an artist. But parents are still stupid enough to believe that whatever is cheap and inferior is good enough for the children. To such parents I say: 'Why do you take such a poor teacher? Because he is cheap? Do not take any, and that is cheaper still!' I knew an American girl who made no progress with her teacher, who was a virtuoso. The latter could not understand this, and finally asked her: 'How many hours do you practice?' 'I do not practice at all—I have no piano.' 'What,' asked the teacher, horrified, 'You have no piano?' 'No,' was the reply, 'my father says that I should first learn to play, and then he'd buy me a piano.'

"One must also tell the parents that the strength of the children must not be overtaxed. Their ambition must be aroused. If you tell a little boy that he will know a certain line in an hour, he is much more likely to have acquired it than if you had punished him. For

heaven's sake do not permit the children to practice too much. When at the age of thirteen, I played before Liszt. He said: 'Do not practice more than five hours a day. Five hours and fifteen minutes will spoil everything that you have learned in five hours.'

"Children, playing alone, should practice for twenty-five minutes, at two intervals. That is pastime between school hours, the daily walk and idleness. The child sits down and before he is tired, ceases to play. Therefore, again and again, I say: 'The child must enjoy its practice, no anger and no aches.'

Making Study Pleasant

Arthur Schnabel, the eminent Beethoven player says: "I have no pedagogic experiences concerning the education of children, but I believe there is still much to be done so that the instruction may be made pleasant. Families that have the opportunity should arrange it so that five or six children of different ages could be taught together. The children will thereby hear more, and the lessons will pleasantly excite, and promote mutual acquaintance from a mental point of view. The beginners will take more pleasure in playing four handed with the more advanced pupils, than with a strict teacher. The question whether in any event children should be taught music, I can only answer in the affirmative. What instrument? If the child expresses no particular preference, it is immaterial. Paganini would have been Paganini upon the piano just as Liszt would have been Liszt upon the violin. But as we are now considering more particularly music in the home, the piano is to be recommended in preference to the violin. Among well-to-do and cultivated people, the piano, upon which everything can be played, is alone capable of giving that which we expect of music: Pleasure, recreation, sociability, and the study of operas, symphonies and chamber music.

"At the same time, I should like to make a suggestion: Why must children, at all hazards, learn an instrument? The ability of the individual is not of as much importance as the musical culture of all. Must music become a torture for children from the very first day? One should select ten to fifteen children and have them sing melodious, attractive choruses, a good thing to do even while they are at play. The school only knows folk-melodies. At home, therefore, music of a better sort should be cultivated. The instructor should be a thorough musician, capable of arranging for that purpose the abundant literature of female choruses (Brahms!). The main thing is that music should constitute a recreation for the children."

Suggestions from Willy Hess

Willy Hess, the former first violin of the Boston Symphony Orchestra, says: "It is well that the subject of music study should come up for discussion, for there is much to be said regarding it. Although surely many things are not as they should be, the deficiencies are exaggerated. As a violinist I can, naturally, particularly recommend the violin, and can only advise that instruction on that beautiful instrument be most assiduously pursued. But as a much better ear is required for playing the violin than the piano, the selection of the violin should only be made when the pupil possesses an excellent ear, a healthy body and a suitable hand. Generally speaking, one can begin at the age of eight, though it is difficult to specify a certain age. But another consideration is far more important. I advise my pupils, particularly when they are a little too young, not to begin with the violin, but to devote themselves to the piano for a year or two. For the violinist, the beginning is particularly difficult. Much strength is needed to hold the violin properly, to stand straight without getting tired, to learn the fingering while at the same time reading the notes. But if the child possesses a little preparatory pianistic and musical training many difficulties will disappear. In that case tone notes and rhythm will be familiar to the pupil. He can then concentrate his attention entirely upon acquiring finger and bow technique, without having to fasten his eyes continually upon the notes, or worrying about their character and meaning. Thereby much is gained. Later on, to practice under proper supervision, a little at a time, but regularly is preferable to practising irregularly for a longer time. Before all, a good foundation is necessary. This, however, can only be attained under capable teachers who, to be sure, are not so cheap as so many people who nowadays, without any authority, impart the first lessons to our violinists.

"Many of our children learn only for 'home use,' and one need not worry about them. A more serious matter, however, is the fate of the numerous young and 'talented' girls playing the violin in Germany. I could never understand why our concert orchestras have not the courage to engage women. Perhaps a good female orchestra does not exist because of the lack of performers on the double bass tuba, etc."

Regarding the 'Cello

Hugo Deckert, first solo 'cellist of the Berlin Royal Orchestra, says: "Instruction upon the 'cello does not differ materially from that on the violin. What is requisite in that case is needed here also with perhaps a little more good health. Unfortunately the 'cello is comparatively neglected, for how difficult it is to procure the necessary 'cellist in families, where good music is performed or where there is a desire to hear such music at home."

BENDEL MEMORIAL AT DENVER SCHOOL

Dr. Tracy Honors Memory of Former Classmate and Composer with Special Program

DENVER, COL., July 25.—As a tribute to the memory of his friend and classmate at Weimar, under Liszt, the late Franz Bendel, Dr. James M. Tracy, head of the Liszt School of Music, gave a memorial concert of Bendel compositions on Thursday evening, July 20.

The concert took place in the recital hall of the school, and a large number of musicians gathered at the invitation of Dr. and Mrs. Tracy to hear the program given by a few of the students of the school, with Bertha Weiner, soprano, as soloist.

The program opened with a short address by Dr. Tracy, who gave a most interesting résumé of his personal friendship with Bendel during their student days with the great master-composer and described many of his little-known but musically compositions.

A cradle song, "An die Wiege," and the love song, "Wie Berührt Mich Wundersam," served to display Miss Weiner's fine voice and capabilities for artistic interpretation. Of especial interest was a composition dedicated to Dr. Tracy, the "Thorn Rose," for piano, which was given an admirable reading by Bertha Emmons, who later gave the composer's exquisite "Silver Spring."

The "Sakuntala" Waltz Brillante, played by Ethel Anderson; a Diabolina Galop, by Mollie Judelovitz; "The Standard Bearer," by Frank Taylor, and "Cascade du Chaudron," by Edith Dory,

"I therefore suggest to families where several children are studying music that one be destined for the 'cello. Certainly its literature is not so abundant or so varied as that of the piano, but there exist many excellent arrangements, calculated to please pupils. Regarding instruction, circumstances are quite favorable. As no teacher's 'proletariat' exists, as is the case with the piano, most of the teachers are good or at least capable. In this respect no one need fear any disagreeable experiences."

Opinions of Humperdinck and Ansoerge

Engelbert Humperdinck, the composer of "Hänsel und Gretel," suggests that "music studies should begin upon an instrument where the tone is first produced, preferably the violin. But if the child is not sufficiently musical one may be contented with the piano. The selection of pieces at present used by children either for practice or pleasure does not quite accord with my wishes. I think that the method which permits children to play music that is not melodious or singable is false. The childish organism cannot grasp a lot of dissonances, the young mind is thereby wearied and filled with an aversion to music. I regard instruction in singing at school as of more importance than instruction on an instrument. To sing choruses at school and to learn good, melodious folk or art songs—that is the best thing for our children."

Conrad Ansoerge, the distinguished pianist, says: "In the field of music study for children, there is still much to be done. The child should hear only good music and play only that. At the age of ten to twelve, children, who have studied a little, can very well be taken to concerts. But the parents should exercise the utmost care in selecting the concerts. Children should be permitted to hear only classical music. At first, perhaps, the lighter compositions of Haydn, and Mozart. A serious warning must be sounded against the danger of spoiling the youthful taste by any kind of salon music."

were admirable examples of contrasting moods, and of the composer's wide range of fancy. A Military Polka, played by Bernice Isaacson; "Remembrance of the Tyrol," by Grace Marie Ganung, and an Etude de Concert, by Ethel Anderson, completed the program which, both in choice of compositions and admirable presentation, formed one of the most delightful musical events of the year and gave the fortunate hearers a deep insight into the work of the gifted composer, whose memory was so fittingly honored by Dr. Tracy. L. J. K. F.

The Tydvil Glee Club of Scranton, Pa., which was organized in 1902 with a membership of sixteen voices under the leadership of Alfred Williams, has decided to meet and reorganize.

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*The truth of this remark will be apparent to everyone who has read Frau Lehmann's fascinating autobiography.—Translator.

THE ROMANCE OF MUSIC

(Recollections and Impressions of a Noted Music Critic)

Written for "Musical America" by
MAURICE HALPERSON

(Music Critic of the "New-Yorker Staats-Zeitung")

Twenty-Seventh Article: Anton Bruckner—III

I TOOK the liberty of remarking in one of the preceding articles of this series that the personality of an artist never can be disassociated from his works, and that it would be unwise to look at him from two different viewpoints, first that of the artist and, second, that of the man. The personality and the efforts of an artist form, on the contrary, an inseparable unit, just as is the case with other human beings. We all know that the work we accomplish and our natural inclinations are the outcome of our character and our impulses. This applies to a greater extent to artists.



Maurice Halperson

No one will contradict the assertion that a complete knowledge of an artist's environments and of the development of his talent will greatly facilitate the understanding and appreciation of his works. I would suggest, on this occasion, a change in the explanatory notes of our concert programs. Not only the particular work which is to be produced should be explained for the concert-goers, but there should be given a concise but characteristic outline of the developing epochs in the life of the composer. Our program annotators should try to give the public an adequate idea of the artist's merits and shortcomings, of the specific conditions under which he was struggling, of the mood governing the emanations of his creative powers. I am certain that such a clear artistic silhouette would do a great deal toward arousing the patrons' interest in the artist and the man.

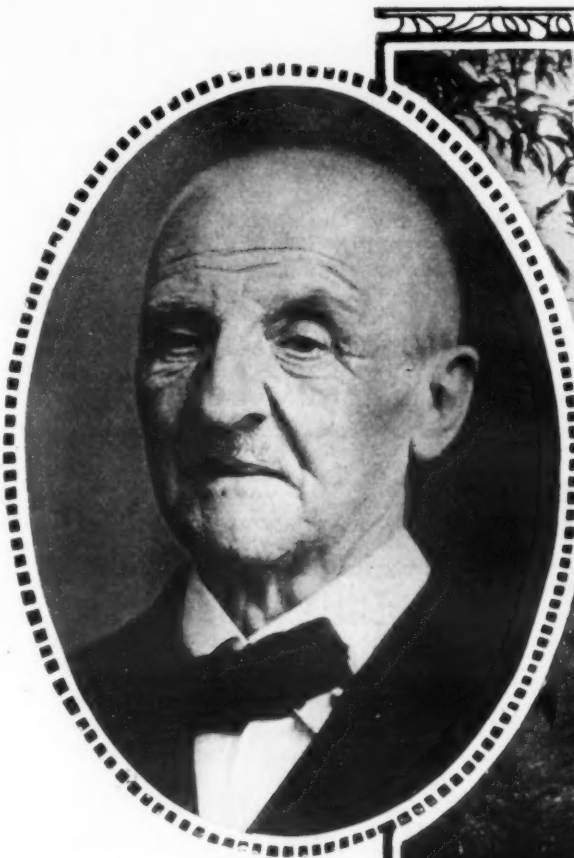
This ought to be the case especially with composers little known here—Anton Bruckner, for instance. A few years ago one of his monumental symphonies was produced at one of the concerts of the Boston Symphony Orchestra in Carnegie Hall under Dr. Muck's leadership, but in spite of the visible enthusiasm of the conductor and the consummate art of the great orchestra the work encountered the most inexplicable indifference on the part of the representative public. I took the liberty of remarking at that time in my critical review that the New York public had utterly failed to pass the test set before its musical judgment. The applause was thin and scattering when the colossal work was brought to an end. I could not help thinking of the pathetic struggle of poor Bruckner, whose works had encountered, in his own time, so little understanding and patronage. True, his symphonies appear heavy, difficult, hyperdimensional and even "monstrous" (to adopt an expression of one of Bruckner's most exasperated opponents), but how could New York's most refined audience miss the spark of genius scintillating in this work! Had they known something of the adverse circumstances of the composer's life they would have felt more kindly disposed toward his efforts.

Bruckner's Critical Opponents

With the majority of my contemporaries, I myself feel guilty toward Bruck-

ner in this respect. We were at a loss to appreciate his works and it took us many years to overcome our prejudice against him. The misconception of and the aversion to Bruckner's efforts were due, to a great extent, to the open hostility of the leading Viennese critics. It is so easy to be influenced and led astray by the ones whom for so many years we consider competent judges, especially if one is somewhat immature in judgment. You all remember the youthful days when you thought that a composer or

The real reason for the continuing animosity of these critical tyrants against Bruckner was his unbounded admiration and fidelity to Wagner. It is well known that Hanslick never could be induced to recognize the genius of the great Bayreuthian and that he persecuted him constantly after his universal recognition, even after Wagner's death. It would be illuminating to expose the reasons for this everlasting enmity, for Hanslick was undoubtedly not only a stylist of the first rank, but a great critic



Anton Bruckner, from a Photograph Taken Shortly Before His Death. A View of St. Florian Monastery Near Linz, in Austria Superior. Bruckner Received His Training Here



poet you admired, a scientist you revered or a girl you loved were without blemish. The Viennese critics, first of all Dr. Eduard Hanslick, the authoritative reviewer of the *Neue Freie Presse*, whose power was at that time so sweeping and seemingly unlimited that he was dubbed "The Music Pope," were known as writers of such a forceful and aesthetically perfect style that the admiration for them was unbounded. Their criticisms were little masterpieces which were anxiously awaited by tens of thousands of readers. The influence of these reviewers is best illustrated by the following little *bon mot* of Hugo Wolf, the great song-composer:

"How did the audience like the new symphony?" he was asked. At which Wolf retorted: "They do not know, as Hanslick has not told them yet whether they liked it or not."

We read again and again that Bruckner's works were "real monsters of ugliness, arbitrary musical methods, lacking in logic and form" and that a renowned orchestra ranking with the Viennese Philharmonic ought to consider it "a shame" to play such "disreputable music." No wonder that our juvenile submissiveness succeeded but slowly in breaking the spell and winning us to a fairer appreciation of Anton Bruckner.

and clever man and it is due to his invincible antagonism to Wagner that he lost in prestige. I shall try to explain at another occasion this sensational mistake which was due primarily to his overconfidence in his unerring judgment and to his feeling of unbounded power. Formerly the critics used to stick to the old and classical and to distrust and discourage all new musical ventures and methods. It is just the opposite with the modern critics who, afraid to be caught on the wrong side, are only too apt to overrate a new musical creed. They fear to share the fate of Eduard Hanslick, whose willful stubbornness in the misconception of Wagner's genius proved to be, eventually, the grave of his posthumous reputation as a critic.

Bruckner, the Self-Made Man

Bruckner was a self-taught man in the true sense of the word. In 1836, after the early death of his peasant father, the 12-year-old boy was brought to St. Florian, the Monastery of the Augustinian friars in the province of Austria Superior. No doubt that the atmosphere of this priestly settlement, which has few equals in Catholic Austria, deeply influenced the sensitive mind of the boy. The Monastery is situated in the vicinity of the provincial capital Linz in the midst of the most luxuriant woods. Nature's alluring charm forms an effective contrast to the priestly solemnity of this stronghold of the triumphant Church. The Monastery's place of worship, almost a Cathedral in its imposing dimensions, represents purest Italian Baroque, richly adorned on the inside with valuable paintings and marble monuments, among which a Crypt,

dating back to the fourth century, is the most interesting. The celebrated organ of this Church was unquestionably an inspiring factor in the development of the musically gifted child. The front of the Monastery is of kingly magnificence. Five years ago I was deeply moved when I was allowed to inspect the "Bruckner room" in the Monastery, which was transformed by loving hands to a Bruckner Museum. There is to be seen in the Monastery Catacombs the Sarcophagus containing the mortal remains of the great composer.

Little or nothing is known about young Bruckner's years of apprenticeship. After graduating from the Monastic school he was made assistant teacher in two small towns and later on teacher and organist in St. Florian. He managed so cleverly to perfect himself in organ playing and counterpoint that he easily defeated the other candidates at the competition for the position of organist in the Cathedral in Linz. Bruckner's energy and unswerving persistence were admirable. Whatever he attained in life was due to his wonderful zeal and untiring endeavors. He was already mature when he began to study counterpoint and the art of composition with Simon

Sechter, the celebrated teacher of Theory of Music in Vienna. The organist used to journey regularly from Linz to Vienna to get the instruction. No doubt Bruckner is very much indebted to Sechter for his vast amount of theoretical knowledge, but Sechter is responsible, on the other hand, for the pronounced dryness and pedantry which characterized Bruckner's own methods as a teacher. He was 40 years of age when he began to study the art of instrumentation with the conductor of the little theater in Linz. In contrast to the many premature musical talents of history, Bruckner presents an interesting example of a very tardy development. He was forty-two years old when he wrote his first symphony, an age not reached by quite a number of celebrated musicians, like Mozart, Chopin and Mendelssohn, and he was approaching his 60th birthday when his fame began to spread beyond the borders of his native Austria.

It is obvious that the great shortcomings in Bruckner's works were caused by the irregularity and deficiency of his studies. The lack of form, logic and proportion, the erratic, fragmentary and sometimes mosaic-like structure of his works, all seem well explained by the gaps in his scientific education, although Bruckner's character and predisposition are in themselves sufficient explanation for the peculiar emanations of his genius.

Under Wagner's Spell

Richard Wagner was the leading star and his friendship was the sun that radiated light and warmth into the

[Continued on page 34]

MARCEL CHARLIER

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THE ROMANCE OF MUSIC

[Continued from page 33]

composer's barren life. His visits to Bayreuth can be considered the main events of his existence. I remember, on one occasion, when Liszt's imposing personality was mentioned, that one of Bruckner's friends remarked that the great composer's life appeared like a real romance. Bruckner then replied, "Oh yes, what a great and rich life! What am I beside him? What have I experienced in life? Well—nothing! I know only one pleasure! my music; and only one pride, Wagner's friendship! My visits to the Bayreuth festival performances and the undeservedly cordial reception with which I am honored afford me a satisfaction which makes me forget all my hardships and upon which remembrances I am living from one festival period to the other."

Wagner had expressed, from time to time, friendly appreciation of Bruckner's works, still it would be interesting to know Wagner's unvarnished opinion about the Austrian composer's symphonies. Wagner's quite explicit and

radical views about symphonic music in general are well known. In his opinion Beethoven had spoken the last word in the symphonic field, once and for all time. Wagner considered the development of orchestral music closed with Beethoven's Ninth Symphony. He approved of Liszt's romantic and poetical tendencies in his programmatic orchestral works which were so intimately related to his own efforts, but his personal opinion of symphonic music was expressed by himself with the distinctive words: "As for instrumental music I am a reactionary, dating back to Beethoven!"

If Bruckner is always referred to as an open follower of Wagner who tried to adapt the Bayreuthian's new style to the symphonic field a fundamental mistake has been made in my opinion. The likeness in the works of the two musicians is limited, in fact, to the new and startling tone effects, to the unheard of dimensions and the great demands those works make on the power of resistance and the understanding of the public. The fundamental principle in Wagner's life

work which draws its inspiration from a poetic or philosophical idea is entirely unknown to Bruckner's absolutely unsophisticated creative power. It is fruitless to strive in order to find leading programmatic ideas in Bruckner's symphonies, although the composer himself never failed to map out some crude form of a program to bring him nearer to his cherished ideal.

Rudolf Louis, Bruckner's biographer to whom I have referred before, is authority for a little anecdote which is characteristic of the Meister's ambitions in this respect. In the Latin text of the doctor's diploma conferred upon Bruckner by the Viennese University the Greek-Latin word "melopeus" had been used for "composer." Bruckner was puzzled by it and consulted two friends with classical attainments for the literal meaning of the word. One of them gave him the translation as "Ton-dichter" ("tone poet"), while the other used the word "Tonsetzer" ("musical writer"). What a problem for Bruckner! Did the professors of the "Alma Mater Vindobonensis" take him for a

man who writes musical poetry or did they consider him just a musical writer? No doubt that the "tone poet" was the more refined word, no doubt that Franz Liszt, for instance, was a tone poet! Bruckner had the serious intention to ask for an official explanation, in order to know what rank they had given him, but he did not carry it out and so the poor man died without knowing if they had made him a tone poet or only a "musical writer."

None of Bruckner's friends ever doubted his total lack of understanding for the philosophical and human problem which governs the touching story of "Tristan und Isolde," which originated in a real happening of Wagner's romantic life. But Bruckner was not able to follow even much less complicated problems. A well known Viennese musician was seated at a special performance of Wagner's "Siegfried" in the Vienna Court Opera House, which music drama the composer had witnessed in Vienna and Bayreuth many times. While the great dialogue in the last act between the *Wanderer* (*Wotan*) and *Erda* was sung he nudged his neighbor and whispered rather annoyed, "What does he want of her anyway?" The deep significance of this dramatically important scene had never struck the simple mind of the composer.

"Give \$5 Opera for \$2," Only Rule for Success, Says Hammerstein

WHAT Oscar Hammerstein thinks about the present status of opera giving in America and other pertinent matters were revealed by the famous impresario in an interview with Colgate Baker published in the New York Review. Mr. Hammerstein was asked why so few opera companies succeed, and his reply was:

"The principal reason is because the public will not patronize grand opera if it is not as good as that which is given at the Metropolitan—or better. The public has its standard now and you must meet it."

"Cheap opera is all right, provided it is five-dollar quality and you charge only two dollars for it. No other kind of cheap opera has a chance. It is possible to give better opera now for less money than ever before, because the war in Europe has sent all the opera singers over here and has reduced operatic salaries to a lower level than was ever known. Why, singers who I was obliged to pay \$1,200 a performance to are now singing for \$300 a week and glad to get the work."

Mr. Hammerstein was also asked if he had found that singers and other musicians whom he had made famous were, as a rule, grateful. He replied:

"I never look for any gratitude from people of artistic temperament. If they are grateful at first for what you do for them, later they will always come to the conclusion that they did it all themselves and that they made a mistake in feeling any gratitude and that, in fact, the whole trouble was you did not do enough for them, and that, after all, they have not received as much salary and glory and prominence as they deserved by reason of their own God-given genius. It is always this way. Grand opera artists have a hallucination they have done it all themselves."

As to how he had learned so much about opera, he testified:

"By going to it. Ever since I was a boy I spent all my spare money in opera tickets. I used to go every night and sit up in the gallery at the Old Academy of Music forty years ago. I do not think I missed a single performance for fifteen years of grand opera in this city and got to know the old-time operas so well I could write every bar of music in the score."

"The trouble a singer in grand opera has is nothing to the trouble that an impresario is always in. If artists do not get sick and disappoint you, it is likely that they will get it into their heads they are not being paid enough and go on a strike for more salary just before the curtain is to rise—that is a favorite trick with them. Bonci did it to me the night of his debut at the Manhattan—he said he signed his contract with me under a misapprehension as to the cost of living in New York, and also he noticed that the opera house was crowded and he thought I could afford to pay him more than the contract price."

"Acting is just as important as singing for the grand opera singer. I should say that the success of an artist in opera

depends fifty per cent, at least on dramatic talent.

"There is one thing about great dramatic ability which is most important in grand opera and which a manager appreciates—you can always rely on it."

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singer who cannot act, every time. I never advise young singers. I never recommend a teacher. It is dangerous to do it. You never know how things will come out. There is a teacher who lives near me who has a new method. He makes a student hold a silver dollar on his tongue while he takes a tone. Yesterday one of the pupils swallowed the silver dollar and had to be taken to the hospital. So it is not safe to take any chances. If you have a voice, try to forget it. That is the best way."

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SINGS PROGRAMS FROM WHEELED CHAIR

Elsie Baker Defies Sprained Ankle to Interfere with Concert Engagements

"SHE carried the misfortune of a sprained ankle that necessitated her singing from a wheel chair, with a patient grace and ease that characterized her as a young woman who has attained the faculty of lifting herself above the annoying things of life, of smiling and of being brave."

The foregoing statement from the Le Roy Gazette News of July 12 is amply suggestive of the spirit in which Elsie Baker, the young artist in question, is bearing up under trying conditions.

It was on June 27 that Miss Baker filled the first of a series of sixty engagements for the Redpath Chautauqua Bureau that occur during June, July, August and September. On the third day of her tour, after she appeared in her concert program in the afternoon, while leaving a shop she fell on the steps leading to the shop and sustained a severe fracture of the ligaments in her ankle. Notwithstanding intense pain Miss Baker persisted in traveling on the following morning to the scene of her next appearance, which was at Ransomville. In order to do this she had to go by train to Buffalo, change for Lewiston, and from the last-named place travel a distance of fifty miles by auto in order to arrive in time for her concert.

She had in the meantime provided herself with a wheel chair and in this she made her entry on the stage at Ransomville. From that date on Miss Baker has not missed one concert, and everywhere she has been cheered for her remarkable fortitude and, incidentally, has been meeting with greater success than



Snapshot Taken at Brockport, N. J., July 4; Left to Right, Frank Hauser, Pianist; Miss Baker in Wheeled Chair; Willem Durieux, 'Cellist

ever before. A special automobile has been provided for her use by the Redpath management, and in this she has been motoring from one engagement to the other. The Redpath Bureau has engaged Miss Baker for their tours for the coming three years, and her concert activities will cover a wide field during the coming season.

Resolutions Passed at the Convention of the National Association of Piano Merchants of America

To the Editor of MUSICAL AMERICA:

Having been absent from my office on a vacation, this is the first opportunity I have had to communicate with you officially, regarding the resolution passed during the New York convention of the National Association of Piano Merchants of America. You are familiar with the action and have given publicity to the same, but my official duty affords me the

privilege of writing to you even at this late date.

The resolution in question was presented by Mr. Philip Werlein of New Orleans, and promptly seconded and passed unanimously. According to the stenographic record of our official reporter, the following is the resolution:

"Whereas in the past few years a great impetus to the development and appreciation of American music and musicians has been given by the work of John C. Freund of New York; and

"Whereas the National Association of Piano Merchants of America recognizes that art is a fundamental of musical commerce and therefore considers the development of American musical art of the utmost commercial importance; therefore be it

"Resolved that this Association hereby extends to John C. Freund its thanks for the work he has done."

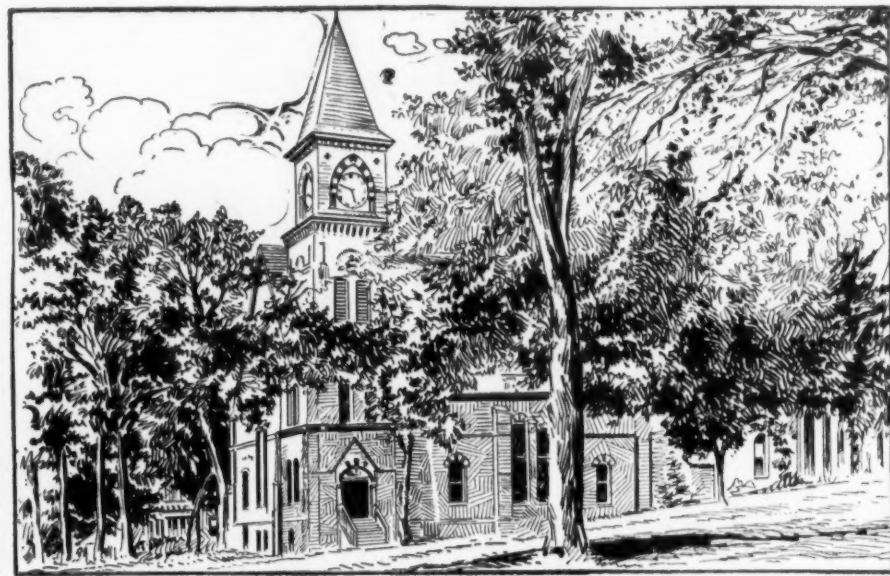
Permit me to add my personal word of appreciation in view of my long service as a member of the American Guild of Organists, general musical director and composer for more than thirty years.

With kindest regards,

Very sincerely,
PERCY S. FOSTER, Secretary,
The National Association of Piano Merchants of America.
Washington, D. C., July 25, 1916.

Says Standardization Is Most Important Move in New York Music

DULUTH, MINN., July 29.—Mrs. Alma Hopkins Kitchell of New York City, wife of the well-known teacher, Charles Kitchell, arrived recently to visit her parents, Mr. and Mrs. Harry Hopkins, of Superior. In an interview with the Duluth News-Tribune Mrs. Kitchell said: "The biggest thing in music in New York just now is the movement, started by John C. Freund, for the standardization of music teachers. There must be greater unanimity of technique and standards." Mrs. Kitchell has sung in Duluth on request programs of the Matinée Musicale, and is busy with concert and church work in New York.



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AMONG those seeking rest and relaxation in the quietude of Noank, Conn., are Mr. and Mrs. Maximilian Pilzer.

After several weeks of rides, walks, sailing and croquet, Mr. Pilzer is ready to resume his duties in New York City. The accompanying snapshot was taken

of Mr. Pilzer in Noank, while he was indulging in his favorite pastime.

Fay Bumphrey Gives Third Concert in O'Connor Series at Washington

WASHINGTON, D. C., July 31.—The artist for the third of the O'Connor series of concerts was Fay Bumphrey, contralto of this city. She sang with poise and her readings gave pleasure. Miss Bumphrey responded generously to encores. Her program was made up mainly of old and modern compositions in English and German, as follows: "The Monotone," Cornelius; "When I Bring to You Colour'd Toys," Carpenter; "The Sleep That Flits on Baby's Eyes," Carpenter; "From the Land of the Sky Blue Water," Cadman; "Ich hab' ein kleines Lied erdacht," Bungert; "Leibesfeier," Weingartner; "Haiden-Röslein," Schubert; "Der Schmied," Brahms; "Russian Peasant Song," Rachmaninoff; "Faithful Johnnie," Beethoven; "She Never Told Her Love," Haydn; "Floods of Spring," Rachmaninoff. W. H.

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TWO "FIRST TIMES" ON WEEK'S PROGRAMS FOR CHAUTAUQUANS

J. F. Barnett's Cantata, "The Ancient Mariner," and Whiting's Cycle, "Floriana," Introduced to Assembly Audiences—Artistic Recitals by Ernest Hutcheson, Sol Marcossion and Austin Conradi—July Quartet Singers Score Successes

CHAUTAUQUA, N. Y., July 31.—The presentation of J. F. Barnett's cantata, "The Ancient Mariner," on Thursday evening, July 27, was the notable musical feature of the past week in Chautauqua. It was notable also for the fact that it was the first cantata of the season and the first time this particular cantata has been presented at Chautauqua. Other recitals of the week were given by Austin Conradi, pianist; Sol Marcossion, violinist; Ernest Hutcheson, pianist, and there was also a Miscellaneous concert on Monday evening and the first presentation at Chautauqua on the afternoon of the 26th the quartet song cycle, "Floriana," by Arthur Whiting.

Austin Conradi set the musical ball rolling on Monday afternoon with a well played recital, the main feature of which was the Sonata in G Minor by Schumann.

The Miscellaneous concert on Monday night, July 24, presented the Chautauqua Orchestra in a couple of numbers, the choir, the soloists and Austin Conradi as pianist, playing three Chopin pieces. Mme. Carolyn Ortmann sang "Ritorna Vincitor," from "Aida," which was admirably suited to her style. Lewis James gave "Ach, so Fromme," from "Martha," after singing Grieg's "Ich Liebe Dich" delightfully. Edwin Swain's most taking number was "I Hear You Calling Me," by Marshall-Burleigh's "Jean" and Scott's "The Secret" completed the group of pleasingly delivered songs. Beatrice MacCue sang Nevin's "Rosary" to the delight of the audience. She also sang in good style "We Two Together," by Warner, and "The Danza," by Chadwick, which is particularly adapted to her voice. The choir sang "All Thru the Night," with Miss MacCue singing the solo part, and also gave a bright part song, "The Pride of May," by Philip Jones. The orchestra, which shows improvement at each appearance, played Jarnfeldt's "Preludium" with especial style, Henry B. Vincent assisting at the organ. The other orchestral number was the "Serenade d'Amour," by Blon.

Sol Marcossion gave the second of his interesting and artistic violin recitals on the afternoon of the 25th, having as accompanist Mrs. Coxia Hynson Case of Texarkana, Tex., an excellent pianist and a sympathetic accompanist.

Mr. Scott-Hunter's Recitals

On Tuesday G. Scott-Hunter, professor of organ, composition, etc., in the State Normal College of Greensboro, N. C., gave the first of two organ recitals. Mr. Scott-Hunter, a native Scotchman and formerly a member of the faculty at the Skidmore Conservatory, Saratoga Springs, selected a high grade program and played it in a sterling fashion. On Thursday morning Mr. Scott-Hunter gave his second recital with fine results.

For the Ernest Hutcheson recital there was a goodly audience, and an appreciative one, on the afternoon of the 27th. Beginning with a Bach Fantasia and Fugue transcribed by Liszt he illustrated Liszt's ability to embroider the classic outlines of Bach, then he turned

to a delicate presentation of Beethoven's Minuet in E Flat. The Beethoven Sonata in C, Op. 53, was superbly played. He

are immensely taking. Director Hallam took some liberties with the order of the numbers, substituting the gay "Hip Hurray" section for the last, which made an effective finale, but might have mystified anyone who might happen to be looking for the story, which was too evanescent for common use, anyhow. Carolyn Ortmann, soprano; Beatrice MacCue, contralto; Lewis James, tenor, and Edwin Swain, baritone, formed the quartet singing the cycle, and they all did themselves credit. The "Quarrel Between the Laurel and the Rose," done by Mme. Ortmann and Mr. Swain, was sung cleverly, and Beatrice MacCue was especially

His last solo, "And Swiftly Flew the Ship," was done with resonant voice and good style. One of the gems of the cantata was the contralto solo, "O Sleep, It Is a Gentle Thing," sung with lovely sustained tones by Mme. MacCue. Mme. Ortmann sang her solos well, but was at her best when taking the high tones above the quartet and chorus, at which time she rose to the occasion in brilliant fashion. Mr. Hallam directed and orchestra and choir were artistically faithful to his beat.

Greek Drama with Mendelssohn Music

When the Greek tragedy "Antigone" was presented on the night of the 29th it was accompanied by the Chautauqua Orchestra, which under direction of Henry B. Vincent played the Mendelssohn music written for the drama. It is good music for the tragedy, effective and full of the woe that is needful to the atmosphere of the play, but scarcely Greek. The chorus, composed of Chautauqua girls, was well selected as to good looks and voices, and the choral work was all exceptional. The solo work of Rebecca Scheibel, Lois Daniels, Edna Kohmann, Yedda Spiro and Mrs. Zilla Wilson was well done. The dances were of the Greek type and cleverly done. The dramatic part of the work was directed by Dr. Rollin H. Tanner of Illinois College, Jacksonville, Ill., and Barrett H. Clark of New York.

New Soloists

The departure to the Mexican border of Judson House, who was engaged for the tenor work during August at Chautauqua, and the illness of Marie Morrissey, contralto, put Director Hallam to work to fill places, but he has succeeded beyond all hopes. For the contralto work for the first two weeks in August he has Lila Robeson of the Metropolitan Company, and for the tenor he has Arthur Hackett of Boston.

Two or three times a week the big audiences gathered in the Amphitheater are drilled by Director Hallam in old familiar songs and ballads of the folk song type for a half hour before the regular lecture or entertainment of the evening begins. The interest has been growing with each attempt and now the singing is beginning to sound well. Efforts along this line have been tried out before, sometimes with the words thrown upon an illuminated screen. This year the audience provides itself with a little book of songs, containing both words and music and the experiment is turning out well. Director Hallam is very enthusiastic about community singing and considers Chautauqua an excellent place to give examples of the types of music suitable for such enterprises.

T. G.

Many Composers Dedicate Songs to Cecil Fanning

Many of the best known song composers of America have dedicated songs to Cecil Fanning, the baritone, who is always ready to welcome a worthy American composition and add to his repertoire. Among those who have dedicated songs to him are:

Dr. Gutzeit of Toronto, Canada, who has dedicated five songs to Mr. Fanning; Francis Hendricks of Pueblo, Col., who has already made a setting of one of Mr. Fanning's poems; Carl Paige Wood of Denison Conservatory; Marshall Kernochan and Harriet Ware, both of New York; Lulu Jones Downing of Chicago; Guy Bevier Williams of Detroit; Francesco De Leone of Akron; Charles S. Burnham of Cleveland; Charles F. H. Mills of the University School of Music, Lincoln, Neb.; Charles O. Bassett of New York; Marjorie Lane of Chicago; Mrs. E. L. Ashford of Nashville; Josephine Garner of Columbus, etc.; a number of California composers, among whom are Charles Wakefield Cadman, Gertrude Ross, Pearl Lindsay Conklin and Charles Marsh of Los Angeles; Alice Barnett Price and S. Camillo Engel of San Diego, Winter Watts of San José, besides Mrs. H. H. A. Beach.



The July Quartet at Chautauqua: From Left to Right: Lewis James, tenor; Mme. Carolyn Ortmann, soprano; Beatrice MacCue, contralto, and Edwin Swain, baritone. In Center: Norman Nairn of Rochester at the Massey Memorial Organ at Chautauqua. Below: Lewis James, tenor, and Edwin Swain, baritone, on the tennis court at Chautauqua

gave four "Moments Musicaux" of Schubert. He concluded with Mendelssohn's Rondo Capriccioso, his brilliant performance of which is a Chautauqua proverb.

The first singing of Arthur Whiting's "Floriana" at Chautauqua occurred on Wednesday afternoon and a big crowd enjoyed the occasion. The lyrics for "Floriana" are taken from Oliver Herford's "Overheard in a Garden." The verses are trifles, but Mr. Whiting has dressed them in engaging form, exceeding tunefulness characterizing the whole work. The conversations of the flowers, particularly the quarrels, were well wrought out and some of the unaccompanied work is quite fugal. The *adagio* movement representing the plaint of the violets thrown aside in the street is a very appealing bit and the sprightliness of the *allegretto* and *scherzo* movements

happy in the "Scandal" song. Lewis James handled the tenor airs well, though he had no particularly striking solos.

Preceding the cycle, Marie Miller gave a couple of harp solos with the utmost daintiness. Sol Marcossion contributed three violin selections.

"The Ancient Mariner"

The rendition of "The Ancient Mariner" on the night of the 27th was in every way a success. The choir was full-voiced and the volume was at all times fine, the tonal quality being exceptional. The soprano section is more brilliant than for several seasons at Chautauqua. The soloists all did good work and the orchestra came in for its share of commendation.

Lewis James opened the cantata with a recitative and had a good deal to do throughout. He was in good voice and sang "The Harbor Bay" especially well. Edwin Swain sang in fine form. He delivered the phrase "With my cross-bow I shot the albatross" with eloquence.

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FROM AN ACCOMPANIST'S DIARY

Albert Spalding's Encounters with Minions of the Law on a Russian Tour—A Significant Comment by Leopold Auer on America's Worship of Foreign Virtuosos—A Club Concert That Took Place at 1.30 A. M.

By ANDRÉ BENOIST

Second Installment

ST. PETERSBURG, Dec. 13-26, 1913.

WHEN Spalding first spoke of going to Russia I received the news with mingled feelings of joy, fear and anticipation. That was at his comfortable home in Monmouth Beach, N. J., and the first thought Russia meant to me was "a passport" and "racial antagonism." We were so far away, so peacefully enjoying ourselves preparing the coming season's repertoire, and I had been addicted to the "yellow papers" (only for the funny sheet, of course!) little did I dream what was ahead of me.

We crossed last night from Stockholm to Åbo on the most delightful little ice-breaking steamer imaginable. The food is still Swedo-Norwegian and consequently delicious. All night long we hear the crunching of the ice of the frozen Baltic against the sides of the little vessel and arise early to watch the approach to the little Finnish port of Åbo—thermometer far below zero, but we are well protected and my chief is still beaming in blissful ignorance that he is a conspirator. But, as Rasmussen used to say in Norway, "that comes yet."

On landing at Åbo our passports are shown with great nonchalance to the polite but frowning emissaries of the Tsar. Then for the baggage! Mine was O. K., but, why did Spalding pack right in the top tray of his trunk a pair of murderous looking Finnish knives given him by an admiring friend in Stockholm? (What is that saying about "protect me from my friends, etc.?" Well, the minions of the law were for sending us both to Siberia and explaining afterwards, but through the kindly interpretation of a fellow traveler, we finally convinced the Russian cerberus that the "Boss" was a bona fide fiddler come from far away Yankee land to show the poor benighted Russians how music should be made; and after exhibiting the fiddles, the music and programs galore, they sent us on our way. This had taken about an hour—all of which time the St. Petersburg Express, full of passengers, was waiting.

But here we are at the Hotel de l'Europe, and some hotel it is. We are met by the Adonis of impresarios, Köhler; also "English spoken here." We make a bee-line for the sakuski counter. It is the size of a city block and lined with everything invented in heaven to tickle the palate. The only condition attached is that with each plate-full you eat, you must drink a pony of Vodka. Spalding says: "All right." I look dubious, but as it looks so harmless I take one just to see what will happen. Result nil, so I stick and proceed; second round still nil, and so on, when after the fifth I notice to my dismay that, where there was one counter before me, there now are two, and very restless ones at that, for they have all kinds of treacherously willowy side movements hard to follow. I don't believe Spalding has any temperament, for he brazenly accepts the invitation now to sit down to dinner! As for me, I hie me to a ten-hour nap, for to-morrow is our first recital and somebody must be fresh in the combination!

ST. PETERSBURG, Dec. 14-27.—Excitement! In the first place the chief slept late, 1:30 P. M. Never knew him to do that before, but Köhler told him it

wasn't worth getting up before as "no one" (you know the kind of people he meant, ermine and gold-braided coachmen!) would be about until after that time, and we might as well take it easy. So we did. Long walk in the scintillating, snowy St. Petersburg streets and back glowing and content. Köhler comes

courtesies with the gorgeous creatures in uniform, informs us that they are bearers of a summons to the Court of Justice.

Shades of Siberia and the knout! I knew it would come sooner or later! However, after some more parleying it transpires that Spalding's manager last year had "inadvertently" omitted to pay



Memories of Cooler Days Than These—Albert Spalding and André Benoist, His Accompanist, During Their Tour of Russia

in for tea and we proceed to teach another manager his business. We complain that the posters contracted for are not up. Upon which Mr. Köhler rises in his managerial (no silk hat) pride and takes us down in the lobby and as exhibit A shows us a large yellow placard on which in black letters parades this:

А. СПОЛДИНГЪ, КОНЦЕРТ

"There it is!" says he, and sure enough, there it was, and all over the town also. So with feelings humbled again we felt the drinks are on us and sheepishly lead the way to the vodka dispensary. . . . where I "let George do it," and so did the boss! And now upstairs to disguise ourselves as gentlemen for the recital at the Hall of the Nobility.

No sooner are we attired in our evening togs than a knock comes at the door and before us stand two magnificent specimens of military humanity covered with gold braid and speaking Russian perfectly and fluently. (I am becoming more convinced every minute that St. Petersburg is not a city. It's a comic opera!) Of course not speaking Russian myself with as perfect an accent as I should wish, I hold myself modestly aloof and watch how the boss will get out of that one, but he, nothing daunted, goes to the telephone and sends for the English speaking porter. This haughty official arrives in due time, and after some evidently interesting exchanges of

some of his debts—a proceeding which has been heard of before! Imagine all this going on just before going out to play your first recital of the season!

After explaining, always through the medium of the genial porter, that our present manager, Mr. Köhler, would attend to the matter, we are at last left in peace, and depart for the Hall in one of those lovely little Russian sleds so low on the ground that one has the impression of skimming the earth as a swift skiff skims the water. We had a fine crowd at ten rubles a seat downstairs, and the concert went with all the more "pep" for the excitement that preceded it!

A lot of people came to the green room afterwards, among whom was an old gentleman, small in stature, with flashing black eyes, gray beard, gesticulating excitedly while he spoke to Spalding, and surrounded by a bevy of young girls and young boys, all of whom were listening with bated breath to every word he uttered; one phrase I caught was: "Why do your American audiences patronize foreign virtuosos so lavishly when they have an artist like yourself of their own?" This excited my curiosity; and upon inquiring from an usher as to the gentleman's identity, he said it was Professor Leopold Auer with some of his pupils. "Good for the Professor," thought I; and so we went to bed.

ST. PETERSBURG, Jan. 4-17.—We didn't get up till noon again to-day! Those Russians certainly do know how to

live! By the time we were through with the supper after the concert it was two o'clock, and after getting back to the hotel and talking things over, which brought us to about three A. M., the telephone suddenly rang and several gentlemen who had been at the concert were announced and came to pay us a little call, and incidentally invited us to have a cup of tea! There was nothing to do but accept gracefully, not wishing to show our ignorance of Russian customs by betraying an undue astonishment at the incongruity of the entire proceeding. But worse and more of it!

Köhler just left after telling us he had arranged a fine concert for us at the leading club of St. Petersburg. After discussing the fee and the program, we casually inquired as to whether the concert took place in the afternoon or in the evening. "In the morning," says Köhler. While this surprised me, considering the St. Petersburg hours, you can imagine our amazement when upon enquiring as to what time in the morning this affair took place, to hear Köhler murmur nonchalantly, "one-thirty," and rise to leave. His last glimpse of us as he closed the door showed us in a sitting posture, facing each other, and looking slightly dazed. To-morrow we go to Helsingfors.

CHAUTAUQUA AT DEWEY, OKLA.

Music Predominates in Program—Paul Weiss in Recital for Prisoners

DEWEY, OKLA., July 29.—A five-day Chautauqua program, principally music, was held here on July 18 to 22. Appearing were the Jalma Symphony Orchestra, the MacDowell Playingsingers, a men's quartet, Capitola Billings, harpist and pianist; the Parsonians, including John Ledbetter, baritone and reader; Minnie Ledbetter, violinist; Florence Phillips, soprano; Maud Whealen, pianist; Mme. Florence Bodinhoff from Copenhagen Royal Opera, mezzo-soprano.

Folk songs and folk dances taught to local children and given each day were a distinctly educational feature.

Paul Weiss, who recently returned from a concert tour of Oklahoma, gave a recital at the Denver county jail Sunday. His sister, Della Weiss, was accompanist. Ruth Gillis sang "Tosti's 'Good-Bye'" and Fritz Kreisler's "Old Refrain."

L. J. K. F.

Eddy Brown Celebrates Twenty-first Birthday

Eddy Brown, the young American violinist, celebrated his twenty-first birthday recently at the Browns' cottage, Seal Harbor, Me. Mr. Brown and his mother entertained a number of distinguished guests at tea. The impromptu performance of Mozart sonatas by Eddy Brown and Leopold Godowsky was most enjoyable.

Florence Austin Foregoes Vacation to Appear with McCormack

In order to accept engagements to appear with the celebrated tenor, John McCormack, on Aug. 5 and 12, at Ocean Grove, N. J., and Saratoga, N. Y., respectively, Florence Austin, the American violinist, gave up a trip to Minneapolis, Minn., her native city, where she had proposed spending her vacation.

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Vera Curtis of the Metropolitan Opera Company, New York, is spending the summer with her parents, Mr. and Mrs. J. C. Curtis of Bridgeport, Conn.

Blanche Freedman of the managerial firm of Winton & Livingston, New York, is spending a short vacation period in and about Boston, her former home.

Uniontown, Pa., will have weekly concerts throughout the summer season by the Captain Bierer Rifle Club Band, the first of the series taking place on July 25.

Rossini's "Stabat Mater" was a feature of the June music at St. Paul's Church, Milwaukee, Wis., under the leadership of W. H. Williamson, choir-master.

A recital given at Norfolk, Conn., on July 27 introduced Laurie Merrill, mezzo-soprano and violinist, and Master Frank Longacre, monologist. Dorothy Longacre was the accompanist.

John Orth of Boston and Miss Sybilla Orth are spending the summer at Ash Point, near Rockland, Me. Mr. Orth devotes a part of each week to his piano students in Rockland.

Laura Littlefield, the soprano, and Mabel Daniels, the well-known composer, both of Boston, have joined the musical summer colonists in Harrison, Me., for the remainder of the season.

Concerts by the municipal band of Austin, Tex., were resumed in the city park on July 25, a large number hearing the excellent program given under the leadership of William Besserer.

Norman Nairn, organist of the Central Presbyterian Church of Rochester, N. Y., appeared in the Chautauqua course in that city recently, winning much praise for his fine musicianship.

A delightful musicale was given recently in the studio of Beulah Sweitzer of Glen Rock, Pa. Those taking part were Florence Spatz, soprano; Francis Hufnagel, violinist, and Grace Mundorf, pianist.

Bernard Ferguson, the well-known Boston baritone, will sing the part of Amonasro in Verdi's "Aida," which will be presented by the Lowell Choral Society in Lowell, Mass., during the coming season.

The Utica, N. Y., Municipal Band is steadily increasing the popularity of the Sunday afternoon park concerts. Lincoln Holroyd, conductor, was soloist at the concert on Sunday, July 23, giving a cornet solo.

A delightful bit of the summer musical activities at Branford, Conn., was the recital given by Hildegard Erickson, violinist, and Anna Harrison, pianist, on July 21. The recital was arranged by Arthur Schuckai.

"The Triumph of the Cross," by H. A. Matthews, was presented recently at the Presbyterian Church, Flemington, N. J., under the leadership of Norman Landis. The soloists were J. B. Wells, tenor, and E. S. Shaw, bass-baritone.

Plans are being made for the organization of a church orchestra in the North Congregational Church, Middletown, Conn. One of the rooms in the new parish house will be given for the use of the new organization.

The Salon Club of Austin, Tex., is continuing its meeting during the summer season. On July 20 the program afforded opportunity of hearing an Austin violinist, Katherine Wright, who gave much pleasure in a well arranged program.

A meeting of the board of directors of the Connecticut Staats Saengerbund will be held in New Britain, Conn., on Aug. 27. On Labor Day the convention of the Saengerbund will take place, when arrangements for the next saengerfest will be commenced.

At a recent recital given at Zimmerman's Theater, "Among the Firs," on Mercer Island, Seattle, Wash., the artists appearing were Moritz Rosen, violinist; John J. Blackmore, pianist; Frederick W. Zimmerman, tenor, and Lucy P. Smith, accompanist.

A hymn service took place at St. Paul's Episcopal Church, Hartford, Conn., on Sunday, July 23. The history of a number of famous hymns and their writers was reviewed by the pastor, Dr. A. J. Smith, and the service concluded with the national anthem.

A pleasing musicale was given at the First Baptist Church, Long Branch, N. J., on Wednesday evening, July 19, those appearing being Clara A. Korn, Miss Armstrong, Mrs. Frank L. Howland, Caroline Molina Siegel, Malissa Reed, Mr. Voorhees, Mr. Patterson and Mary Dennis.

Following several days of inactivity, owing to a street car strike, the Portland (Me.) Opera Company recently resumed its engagement in that city. "Fra Diavolo," with Clara Palmer, Georgia Harvey and Charles Meakins in the chief rôles, was the offering for the week of July 24.

Harold Veo, violinist; Maurice Feiler, cellist, and Isador Godmilow, pianist, appeared in concert at the Bellevue-Stratford, Philadelphia, on July 23, in the series being given under the direction of Meyer Davis, the program arousing hearty applause from the large audience present.

The new light opera company which will open at Boston on Aug. 7 will be known as the Edith Thayer Company, that actress playing the leading rôles. Arthur Burckley and Georgia Harvey have been engaged for the organization. "Patience" will be the opening bill.

Members of the Newark, N. J., branch of the American Federation of Musicians, who are preparing to give a concert for the benefit of the striking garment workers in this city, are negotiating with John Philip Sousa in an effort to have him conduct one of his own compositions at this concert.

Friends and pupils of Mrs. Jourdan W. Morris of Austin, Tex., were invited to her studio on July 24 to meet Ellison Van Hoose, who will be associated with Mrs. Morris in vocal instruction. Another event of the week was the recital given by the pupils of Mrs. C. B. Cabiness in the parlors of the Driskill.

The Archdiocesan Council of Music of Cincinnati, Ohio, is conducting a series of lectures on church music under the auspices of the Most Reverend Archbishop Moeller. The plain chant, *moto proprio* and kindred topics are being discussed by distinguished authorities on church music, the series running from July 31 to Aug. 12.

A recital that drew a large number of music lovers was that given at Parkersburg, W. Va., on July 24 by Freda Lindamoor, an advanced pupil of Frances Johnson. A program chosen from both the classic and modern composers exemplified Miss Lindamoor's capabilities and musical resource. She was assisted by Miss Russell Martin, violinist.

Henrietta Jeselsohn, soprano, and one of the younger members of the Crescendo Club of Atlantic City, N. J., appeared in a concert at the Steel Pier on Monday, July 24, her offerings being numbers by American composers. Miss Jeselsohn's pleasing voice and personality were given a gratifying reception. She is a pupil of Henry Hall of Atlantic City and New York.

A recital by the voice pupils of Mrs. E. Varty-Roberts, at the Canadian Academy of Music, Toronto, Can., recently attracted a large audience. Those participating in the excellent program given were Veta Crooks, Mrs. A. F. Passmore, George Herr, Lloyd Ames, Beatrice Lay, Ermine

Hurst, Alma Barnes, Burness Kilgour, Ruby Smith, Daisy Searle and Mrs. Roy McEachren.

John McCormack will give three concerts in August, Aug. 5 at Ocean Grove; Aug. 12, Saratoga Springs, and Aug. 22 a private engagement in Boston. He will open his regular tour Oct. 1 in Boston and then go to the Pacific coast. This will keep him out of Greater New York until his big opening at the Hippodrome, Jan. 7, 1917. His first Chicago concert will be on Oct. 22 at the Auditorium.

Arthur Wilson, the well-known vocal teacher of Boston, is conducting a most successful season of teaching at the Wellfleet Music Colony, in Wellfleet, on Cape Cod, Mass. Mr. Wilson has thus far in the season returned to Boston weekly for some of his summer pupils in that city, but will confine the remainder of the summer to his teaching and musicales among the Wellfleet colonists.

At the business meeting and election of officers of the Norwegian Male Chorus of Seattle, Wash., Prof. Rudolf Moller was elected conductor for the twentieth time. The officers are: President, C. Zapffe; vice-president, N. Christof; treasurer, C. Sunde; secretary, A. Christensen; financial secretary, H. Kvalvog; marshal, C. Halls; flagbearer, J. Back; librarian, A. Bottleson; trustee, P. Lolos.

At the school exhibit held in South Side High School, Newark, N. J., the week beginning July 24, the soloists were Mrs. Belle T. Sutherland, soprano; William Keller, pianist, and Philip Gordon, violinist, on Monday evening; on Thursday Esther Block, pianist; Evelyn Rosen, violinist, and David Goldstein, violinist. Pieces by César Cui, Max Reger, Cole-ridge-Taylor, Massenet and Liszt were given.

The Saturday Morning Music Club of Macon, Ga., has announced its plans for the coming club year, when Italian music will be the study topic. The officers of the club are: President, Mrs. T. E. Blachshear; first vice-president, Susie Findlay; second vice-president, Mrs. Joseph Maerz; recording secretary, Mrs. E. P. Frazer; corresponding secretary, Mrs. Warren Roberts; treasurer, Jeannie Craig.

Arthur Schuckai of Branford, Conn., gave the last of his summer pupils' recitals on July 26. Those taking part in the fine program of piano and violin music were Alive Hall, Otto Robinson, Geneva McLean, Ruth Ratray, Winthrop Towner, Lester Towner, Permelia Stevens, Adele Geier, Alice Callahan, Bernice Rolins, Rosalie O'Keefe, Angela O'Rourke, Charlotte Smith, Barbara Thompson and Eugenie Bauer.

The delayed opening of the free concert season at Schenley Park, Pittsburgh, Pa., drew more than 25,000 persons to the first program by the Nirella Band, with Charles Pasatti as conductor, in the absence of Bandmaster Nirella, who is in camp by the Rio Grande. The solo feature of the program was a saxophone number, "America Caprice," played by the composer, Jean Moremanns.

Commemorating the arrival of the first band of pioneers in Utah, a special musical service was held in Salt Lake City on July 23, the singers appearing being members of the Twenty-ninth Ward Choir. Those taking part included Sarah Dee, Annie Williams, Ray M. Haddock, Mrs. Edna Mathison, Mrs. Richard Weenig and John C. Lake. An address on "The Romance of Utah" was given by Prof. L. J. Haddock.

A matin concert was given at West Virginia University, Morgantown, W. Va., on July 19, when an audience that filled Commencement Hall thoroughly enjoyed a program of unusual attractiveness. The opening number was a quartet, excerpts from Oliver Herford's "Floriana," with music by Arthur Whiting, sung by Mildred Price, soprano, Irene Madeira, mezzo-soprano, Homer Baumgartner, tenor, and Clyde Beckett, bass.

Robert Andrew Sherrard, organist of the First Presbyterian Church, Johnstown, Pa., left recently for Chambersburg, Pa., where he will attend a family reunion at the home of his mother. He will spend a week camping in the Blue Ridge mountains, near Chambersburg, followed by a week's stay in Baltimore. Aug. 2 he will be back in Johnstown to take up his duties at the church. During his absence Mrs. H. R. Jaques will have charge of the organ.

A recital for students only was given at the Driggs studio, Lincoln, Neb., on July 20. It was in the nature of a general lesson, eight of the students appearing for the first time at this recital. Those heard were Mae Skinner, Anna Wolfe, Mrs. Benjamin F. Bailey, Katherine Apperson, Jessie Graves, Mrs. Frank Perdue, Mrs. W. R. Nelson, Bertha Engelbritson, Roberta Jones, Mrs. Annette Sain, Mrs. Carl Stein, Marie Bjorkman, Josephine Hyatt and Eleanore Fogg.

Grace Bonner Williams, soprano, has been engaged as assisting soloist to the Apollo Club of male singers, Boston, for the club's opening concert of next season in November. As usual, the concert will be given in Jordan Hall, that city, under the direction of Emil Mollenhauer, the club's conductor. The program will be devoted to the works of New England composers. Mrs. Williams' share of the program will consist almost exclusively of music by the composers in Boston.

Western New York Chapter, American Guild of Organists, held its annual meeting at the home of Dr. and Mrs. O. M. Myers of Pittsford, when officers for the current year were elected as follows: Dean, Walter Henry Carter; sub-dean, Norman Nairn; secretary, Mrs. Wallace Miller; treasurer, Lucy McMillan; registrar, Gertrude Miller; auditors, I. J. Perduyn, Elmer Fisher; members of the executive committee, Mrs. Jeannette G. Fuller, Alice C. Wysard and George E. Fisher of Rochester.

Laura Littlefield, the well-known Boston soprano, is singing for the summer Sunday services at the Union Church in Martha's Vineyard. Completing the quartet of singers is George Rasely, tenor, of New York; Edith Woodcock, alto, and Robert Lunger, baritone, both of Boston. The organist is Lewis Elmer of New York. In addition to her church work there Mrs. Littlefield has been heard in a number of musicales and recitals among the society colonists here and at Wood's Hole, Mass.

The fourth and last of a series of concerts for the benefit of the pipe organ fund was held in the First Baptist Church, Long Branch, N. J., on July 19. It was under the general direction of Madam Carolina Molina Siegel, soprano, who was heard in an aria from "Tosca," and as soloist in Gounod's "Gallia." Madam Siegel's spirited, artistic singing won her well-deserved applause. Others who appeared were Mrs. Clara A. Korn, Sarah Armstrong, Mrs. Frank L. Howland, Melissa Reed, Howard Voorhees, Leroy Patterson and Mary U. Dennis.

A musical festival is being arranged at Scranton, Pa., for Feb. 22, 1917. The affair is being arranged by the printers and newswriters of Scranton, and prizes aggregating \$900 will be distributed. The adjudicator of music will be Prof. Jenkin Powell Jones of Cleveland, Ohio. One of the features of the affair is a competition in which Catholic choirs are to enter. The competition has the sanction of Bishop Hoban, and the fact that this will be the first time that Catholic choirs have engaged in an affair of this kind is arousing a great deal of interest. In addition to this, there will be a competition for a choir of mixed voices with a prize of \$300. There are also many other competitions, including contests for children, quartets, duets and solos.

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ADVANCE BOOKINGS

Changes and additions to this schedule should reach the office of MUSICAL AMERICA not later than Friday of the week preceding the date of publication.

Individuals

Baker, Elsie.—Williamson, N. Y., Aug. 5; Newark, N. Y., Aug. 7; Adams, N. Y., Aug. 8; Carthage, N. Y., Aug. 9; Theresa, N. Y., Aug. 10; Ogdensburg, N. Y., Aug. 11; Gouverneur, N. Y., Aug. 12; Potsdam, N. Y., Aug. 14; Massena, N. Y., Aug. 15; Malone, N. Y., Aug. 16; Tupper Lake, N. Y., Aug. 17; Saranac Lake, N. Y., Aug. 18; Plattsburgh, N. Y., Aug. 19; Montpelier, Vt., Aug. 21; Lancaster, N. H., Aug. 22; No. Conway, N. H., Aug. 23; Berlin, N. H., Aug. 24; Newport, Vt., Aug. 25; Lyndonville, Vt., Aug. 26; Hardwick, Vt., Aug. 28; Woodsville, N. H., Aug. 29; Laconia, N. H., Aug. 30; Kennebunk, Me., Aug. 31; Rumford, Me., Sept. 1; Farmington, Me., Sept. 2; Waterville, Me., Sept. 4.

Barnes, Bertha.—Winthrop, Mass., Aug. 1; Lockport, N. Y., Sept. 14.

Beach, Mrs. H. H. A.—Milwaukee, Wis., Nov. 2; Rockford, Ill., Nov. 28; Lancaster, Pa., Dec. 7; Chicago, Ill., Jan. 3, 8; St. Louis Orchestra, St. Louis, Jan. 12, 13.

Cadman, Charles Wakefield.—New York, (Aeolian Hall), Oct. 17.

Cole, Ethel Cave.—Bar Harbor, Me., July 5 to Sept. 1.

Craft, Marcella.—Worcester Festival, Sept. 28, 29; Baltimore, Oct. 20; Dayton, Ohio, Nov. 3; St. Paul, Nov. 16; Minneapolis, Nov. 17; Providence, R. I., Dec. 15; Buffalo, N. Y., Feb. 6, 1917.

Ferguson, Bernard.—Worcester, Mass., Nov. 6.

Ganz, Rudolph.—New York, Biltmore, Morning Musical, Dec. 15.

Gideon, Henry L.—Dover, N. H., Oct. 3; Malden, Mass., Oct. 18; Lynn (A. M.), Malden (P. M.), Nov. 1; Malden, Mass., Nov. 22; Lynn, Mass., Nov. 29, Dec. 13; Boston (Public Library), Dec. 24.

Glenn, Wilfred.—Worcester Festival, Sept. 28, 29; Buffalo, Nov. 23 (Guido Chorus); Boston (Handel and Haydn Society), Dec. 17, 18; Chicago, Dec. 29.

Gilkinson, Myrta.—West Liberty, Ky., Aug. 5; Jackson, Ky., Aug. 7; Stanton, Ky., Aug. 8; Irvine, Ky., Aug. 9; Berea, Ky., Aug. 10; Junction City, Ky., Aug. 11; Houstonville, Ky., Aug. 12; Oneida, Ky., Aug. 14; Rockwood, Ky., Aug. 15.

Granville, Charles Norman.—Aug. 5-6, Brandon, Vt.; Aug. 7, Granville, N. Y.; Aug. 8, Whitehall, N. Y.; Aug. 9, Hudson Falls, N. Y.; Aug. 10, Gloversville, N. Y.; Aug. 11, Greenwich, N. Y.; Aug. 12-13, Shelburne Falls, Mass.; Aug. 14, Bennington, Vt.; Aug. 15, Coxsack, N. Y.; Aug. 16, Saugerties, N. Y.; Aug. 17, Glen Cove, N. Y.; Aug. 18, Bridgehampton, N. Y.; Aug. 19-20, Port Jefferson, N. Y.; Aug. 21, Tom's River, N. J.; Aug. 22, Sayreville, N. J.; Aug. 23, Chambersburg, Pa.; Aug. 24, Woodstock, Va.; Aug. 25, Elkton, Va.; Aug. 26-27, Lewisburg, W. Va.; Aug. 28, Beckley, W. Va.; Aug. 29, Clifton Forge, Va.; Aug. 30, Lexington, Va.; Aug. 31, Roanoke, Va.; Sept. 1, Princeton, W. Va.; Sept. 2-3, Wytheville, Va.; Sept. 4, Radford, Va.; Sept. 5, Martinsville, Va.; Sept. 6, Bedford, Va.; Sept. 7, Charlottesville, W. Va.

Green, Marion.—Worcester Festival, Sept. 27.

Henry, Harold.—New York, Nov. 6; Boston, Nov. 7.

Heyward, Lillian.—Wolcott, N. Y., Aug. 5; Williamson, N. Y., Aug. 7; Newark, N. Y., Aug. 8; Adams, N. Y., Aug. 9; Carthage, Aug. 10; Theresa, N. Y., Aug. 11; Ogdensburg, N. Y., Aug. 12; Gouverneur, N. Y., Aug. 14; Potsdam, N. Y., Aug. 15; Massena, Aug. 16; Malone, Aug. 17.

Hodgson, Leslie.—Stamford, Conn., Oct. 4.

Hubbard, Havrah.—New York, Nov. 9; Brooklyn, Nov. 10; Hackensack, N. J., Nov. 13; Detroit, Nov. 19, 20, 21; Cleveland, Nov. 22; New York, Nov. 29; Woonsocket, Dec. 1; Taunton, Dec. 11; Brooklyn, Dec. 12; New York, Dec. 15; Woburn, Dec. 22; New York, Dec. 28.

King, Gertrude Sykes.—Wilkesburg, Pa., Aug. 5; Monongahela City, Aug. 6; Jeanette, Aug. 7; Latrobe, Aug. 8; Scottdale, Aug. 9; Connellsville, Aug. 10; Elk Lick, Aug. 11; Berlin, Pa., Aug. 12; Uniontown, Aug. 13; Brownsville, Aug. 14; Waynesburg, Aug. 15.

London, Marion.—Woodside Park, Philadelphia, Aug. 4.

Mannes, Mr. and Mrs. David.—New York, Aeolian Hall, Oct. 31, Nov. 21.

Matzenauer, Mme. Margarete.—New York, Dec. 14 and 15, with N. Y. Philharmonic.

McCormack, John.—Ocean Grove, Aug. 5; Saratoga, N. Y., Aug. 12.

Middleton, Arthur.—Chicago, Oct. 25; Des Moines, Iowa, Oct. 27.

Morrissey, Marie.—Chautauqua, N. Y., Aug. 2 to 12 (Russian Symphony Orchestra).

Orrell, Lucille.—Pittsburgh, Pa., week of Sept. 20, with Sousa and his band; New York, Oct. 19, 21 and 23; Newark, N. J., Oct. 20; Danville, Pa., Oct. 25; Irvington, N. Y., Oct. 29; Plainfield, N. J., Nov. 1.

Parks, Elizabeth.—Columbia University, New York, Aug. 9 and 11.

Princess Tsarina Redfeather.—New York (Aeolian Hall), Oct. 17.

Rasely, George.—New York, Oct. 28.

Sapin, Cara.—Worcester, Mass., Nov. 6.

Schnitzer, Germaine.—New York, Carnegie Hall, Nov. 30.

Seydel, Irma.—Chicago, Ill., from Oct. 14 to Oct. 24; New York, Oct. 28; Rosindale, Mass., Oct. 31; Fall River, Mass., Nov. 1; Providence, R. I., Nov. 3; Hartford, Conn., Nov. 7; Tour of Twenty Concerts in New England, Nov. 20 to Dec. 23; Providence, R. I. (Boston Symphony Orchestra), Dec. 20; Cambridge, Mass. (Boston Symphony Orchestra), Jan. 11; Boston (recital), Jan. 13; Boston, Jan. 15.

Shaun, Jose.—Bridgeton, Me., Aug. 23, 24.

Simmons, William.—Washington, Conn., Aug. 25; Litchfield, Conn., Aug. 26.

Sundelius, Marie.—Bridgton, Maine Festival, Aug. 9; Worcester Festival, Sept. 27; Chicago, Oct. 8; Cleveland, Oct. 10; Jamestown, N. Y., Oct. 11; Salamanca, N. Y., Oct. 12; Warren, Pa., Oct. 13; New York, Carnegie Hall, Nov. 6; Metropolitan Opera, New York, Nov. 13; New York (Astor), Nov. 28; New York (Carnegie Hall), Dec. 6.

Orchestras, Quartets, Choruses, Etc.

Cincinnati Symphony Orchestra.—Dayton, Ohio, Nov. 3.

Civic Orchestral Society (Walter Henry Rothwell, Conductor).—New York, Madison Square Garden, Aug. 8 and 11; soloists Antoine De Vally and Mary Galley.

Minneapolis Symphony Orchestra.—St. Paul, Nov. 16; Minneapolis, Nov. 17.

Marshfield, Ore.; Margarita Hendrix, Charles Rosseau, Chicago, Ill.; Margaret Smith, Lucy Gwathmey, Richmond, Va.; Francis Jordan, Newburgh-on-Hudson, N. Y.; Daisy Radmayne, Glen Cove, N. Y.; Mrs. J. Barth, Euphemia Blunt, Brooklyn, N. Y.

Others will arrive in August.

Paolo Martucci Plays at Newport Casino Concert

At the concert which the Countess Gina Mozzatto, soprano, gave at the Casino in Newport, R. I., on July 24, Paolo Martucci, the Italian pianist, appeared, scoring a pronounced success. His numbers were "Valse Brillante," Chopin; "Gavotte," Sacchini, and "Tartantelle," G. Martucci.



Mrs. Clara Tippet

BOSTON, July 26.—Mrs. Clara Tippet, one of the best known and highly esteemed resident musicians of this city, passed away last Monday noon at the Massachusetts General Hospital, after a three weeks' illness.

Mrs. Tippet was born in New York, but when a child moved with her parents to San Francisco, where she commenced her musical education. She studied voice with her father, who was Emil Beutler, a noted singer of that time and a pupil of Mendelssohn. She also took piano lessons from Trenkle of San Francisco. Upon the family's return to Boston Mrs. Tippet continued her musical studies and later went to London to study voice with Randegger. Her activities in this city as singer, teacher and accompanist were many and brilliant. She first became known here, however, when she was a young girl living in San Francisco and came to Boston on a three months' visit. During that period she was engaged to sing at the Arlington Street Church here, but returned to California to her parents at the end of three months.

After returning East again Mrs. Tippet was engaged in 1884 as soprano soloist at the Old South Church, with Samuel Carr as organist and director. She held this position for nineteen consecutive years. In speaking of her singing, Samuel Carr, who is now the honorary organist of the Old South Church, said: "Mrs. Tippet had a clear soprano voice of light quality and much beauty, and was a skilled interpreter."

Mrs. Tippet also conducted a vocal studio in the Pierce Building, this city, and being an accomplished pianist, has served many a concert artist as accompanist. Since resigning from the Old South choir she had taken an active interest in other lines of that parish work, and was greatly esteemed by every member of the parish and the community. Her funeral service was conducted this morning from the Old South Church. The musical part of the service was presented by a mixed quartet, consisting of Lora May Lamport, soprano; Miss Thompson, alto; George H. Boynton, tenor; D. M. Babcock, basso, with Samuel Carr at the organ.

The funeral was largely attended, including a large representation of the prominent musicians of this and adjoining cities, and many of the deceased's past and present pupils. W. H. L.

Albert J. Holden

Albert J. Holden, for many years organist and choirmaster in New York churches, died at his daughter's residence in Longmeadow, Mass., on July 16.

Mr. Holden was born Aug. 7, 1841, at Dorchester, Mass., and was of English and French Colonial ancestry. He attended the old Brimmer School, Boston, before the removal of his family to New York. On the outbreak of the Civil War he enlisted and was promoted to first lieutenant and adjutant of the Ninety-sixth New York Volunteers and served through the Peninsular campaign. His life work was music. He played the organ in church before he was twenty and retired as organist of the

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GRIFFITH PUPILS FROM FOUR COUNTRIES

America, England, South Africa and New Zealand Represented at Summer School

THE list of pupils represented at the New York studios of Yeatman Griffith during the summer session, which is now in full swing, is distinctly cosmopolitan in character, four countries, eighteen States and thirty-four cities being represented. Professionals, teachers and young artists are numbered among the students.

Florence Macbeth, the coloratura soprano, who has completed her second season with the Chicago Opera Association and has been re-engaged for next season, heads the list. She is coaching her programs for her coast-to-coast tour, which begins in the early autumn.

London, South Africa and New Zealand are the foreign countries represented in the list of students in the summer class, which includes the following:

Juanita Prewett, Mme. Beatrice Hubbel Plummer, Los Angeles, Cal.; Roberta Beatty, Rochester, N. Y.; Raymond Ellis, Helen Powell, Mrs. Sylvia Parkyns Cram, London, England; Dollie Howitt, Johannesburg, South Africa; Brenda Stock, Christchurch, New Zealand; Dr. Dan Sullivan, Boston, Mass.; Helen Tyler, Yellowstone Park, Wyo.; Hazel Huntington, Ora Hyde, St. Paul, Minn.; Edith Day, Minneapolis, Minn.; Harry Philipps, president of Minnesota Music Teachers' Association; Mrs. Kathleen Hart Bibb, Mrs. Alberta Fischer Reutell, MacPhail School of Music, Minneapolis, Minn.; J. Austin Williams, director of Philharmonic Society, Minneapolis, Minn.; Ulma Moore, Minneapolis, Minn.; Etta Robinson, Austin, Minn.; Lois Macbeth, Dora Lulsdorf, Mankato, Minn.; Fern Wade, Fairmont, Minn.; Mary Pyle, Bernardville, N. J.; Mrs. Ethel Virgin O'Neil, South Norwalk,



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Church of the Messiah when almost seventy. He was organist of the Church of the Divine Paternity during Dr. Chapin's pastorate for many years and had such vocalists as Emma Abbott, Emma Thursby and Josephine Jacoby under his direction.

As a composer of church and Masonic music he is internationally known, the total sales of his publications having passed the million mark some years ago. His solo setting of "Nearer, My God, to Thee," his mixed quartet, "The Mellow Eve," and his books of Masonic songs are perhaps his most used works.

He was well known throughout the piano business and was connected at different times with Messrs. Needham & Sons, Wm. A. Pond & Company, Chas. H. Ditson & Company, B. Shoninger Company, Chickering, and finally Weber, and the Aeolian Company, with whom he remained until his retirement.

He was a founder of the American Guild of Organists, a life member of Crescent Lodge, F. & A. M., New York; a member of Lafayette Post, G. A. R.; the New England Society of New York and other organizations. He married Henrietta V. Chambers Feb. 8, 1862, and is survived by his wife, a daughter, Mrs. William C. Lucas of Springfield, Mass., and three sons, one of whom is in business in New York, one a professor at the University of Wisconsin and one a well-known tenor and musician. He was greatly beloved by a wide circle of friends for his sympathy, tact, humor and rare sweetness of spirit.

Wenzel Kopta

LOS ANGELES, CAL., July 15.—In the passing of Wenzel Kopta, at Venice, yesterday, there was taken a unique figure among California musicians. He has lived there quietly for the past ten years. Just prior to that time he inherited about \$100,000 from an estate in Bohemia.

Mr. Kopta was born in Prague, Bohemia, in 1844 and came to this country when twenty years of age. In my volume of Theodore Thomas programs I find him listed as soloist with the Brooklyn Philharmonic Orchestra, led by Theodore Thomas, on Jan. 19, 1867, nearly fifty years ago. His co-soloist was Minnie Hauk.

Mr. Kopta graduated from the Prague Conservatory. On Kubelik's coming to America the two became intimate friends. He is said to have owned a Stradivarius violin, presented to him by the Prince of Hanover, father of the present prince. Mr. Kopta left a widow and six children. Ten years ago he was occasionally seen at the Gamut Club and at intervals played in public, but in later years he kept to his home very closely. He was cordial and kindly in manner and his artistic status was such that his passing leaves a vacancy among California musicians of his rank. W. F. G.

Harry M. Brown

Harry M. Brown, one of the original "Bostonians," died last Sunday at his summer home, Blue Point, L. I., at the age of seventy-two. Mr. Brown achieved distinction as *Lorenzo* in "The Mascot" with the Bostonians, and also was known for his rôles in "The Sere-nade," "Robin Hood" and other "Bostonian" productions. His last notable star part was *David Harum*, in which he succeeded William H. Crane.

For the past two years, Mr. Brown had appeared in vaudeville on the William Morris circuit.

On the Pacific Coast Mr. Brown was a foremost manager and among his productions was a Passion play. In later years he appeared under the management of Charles Frohman and Daniel Frohman and had sung parts with Marie Cahill in "Nancy Brown" and with Fritz Scheff.

Enrico Giuseppe Botta

LOS ANGELES, CAL., July 19.—Enrico Giuseppe Botta killed himself in his little room last week. Mr. Botta was educated in Rome and had been active in Buenos Aires and the City of Mexico. He was about sixty years of age. While the sensational papers said he took his life because of disappointment that his opera was not produced, the probabilities are that he found he could not make a living. Last year an opera of his was given in Los Angeles, and after his death another was found half completed, called "Ramona." The Venice band, under Mr. LaMonica, played several pieces by Mr. Botta at the funeral services at Trinity. W. F. G.

OPERA STARS SHOW VERSATILITY IN NEW FILM



Lina Cavalieri and Lucien Muratore in Two Scenes from the New Photo-drama, "The Shadow of Her Past"

ADDED testimony to the versatility of Lucien Muratore and his wife, Lina Cavalieri, is given in the presentation of the film, "The Shadow of Her Past," which was shown at the New York Theater on Friday of last week. The two opera stars play the two leading parts in the drama, and Mr. Mura-

tore also wrote the scenario and supervised the filming of it. The picture, which was made in Italy, originally bore the title, "Sposa nella Morte."

It concerns the romance of an American girl studying the piano in Italy (since when did Americans go to Italy to study the piano?) and a young painter.



Mme. Cavalieri is, of course, *Elayne*, the American girl, and Mr. Muratore the painter, and both are splendid in their

delineation of the rôles. Also, in one scene, Mme. Cavalieri demonstrates that she is a graceful dancer. K. S. C.

ARTISTS' MANAGERS APPROVE LOCAL MANAGERS' ASSOCIATION

Proposed Plan of Forming National Organization Evokes Enthusiastic Comment from Men Who Direct Artists' Tours—Question of Concert Fees to Be an Important Matter for Discussion

CONSIDERABLE interest is being aroused among New York concert managers by the plans for the proposed organization of a nation-wide association of local managers. Entirely favorable, on the whole, is the attitude taken toward the project by those most vitally affected—the national managers of artists.

This attitude is seen, for instance, in the statement from the London Charlton office: "The success of the artists' manager is naturally dependent upon the success of the local manager. And any steps that the local manager may take to conduct his business more efficiently and successfully will also be to the advantage of the national manager. Thus, in this case, whatever action the local managers may take to improve conditions in their field will, of course, meet with the approval of the national managers."

Another managerial office which heartily indorses the movement is the Wolfsohn Musical Bureau. Although A. F. Adams, proprietor of the bureau, was out of town when the MUSICAL AMERICA representative called at the office, the latter was informed that Mr. Adams was

enthusiastic in his support of the proposed action of the local managers.

Charles L. Wagner expressed himself as being heartily in favor of the formation of an association of local musical managers.

"This is an age of organization," said Mr. Wagner, "and there is no reason why an organization of local managers throughout the country would not be of general benefit, both to the local managers and to the managers of artists. I have no doubt that such an association would accomplish much in the direction of eliminating some of the objectionable conditions existing to-day. No doubt the association would have to use discretion in its selection of members. As a matter of fact, I believe that the managers or artists could, to their individual advantage, form an association."

Walter David, representing Foster & David, made this comment:

"The Detroit idea is excellent. If its development is wisely directed, it should and doubtless will be a very vital force for the betterment of conditions which hitherto have been a menace. In the hands of less scrupulous men and women than its originators, it could become an

arbitrary machine of incalculable harm. That possibility, however, is remote. Personally, we have always considered it our duty to assist the local managers in every legitimate way. We shall watch the development with interest and give it our hearty co-operation."

One national manager advanced this line of thought: "One question which the proposed association might well take up is the matter of artists' fees. As a leading manager said to me the other day, 'There are not ten artists before our public to-day who can draw the amount of their own fee into the box office.' One can count on the fingers of one hand half a dozen of stars who can do so, but after that you've got to go slowly. What is the result? The local manager pays an artist's high fee, the artist does not draw sufficiently well and the concert results in a deficit. Then the manager 'takes it out on' the other

artists by cutting down their fees. "Take a big festival, for example. Say the management has paid one or two fees of \$1200; then it has little money left, and other good, substantial artists have to work for \$50 or \$75. They figure out that it is advisable on account of the prestige that they gain in appearing at that festival. Matters of this sort may properly be adjusted by a local managers' association."

Arthur Hackett, Tenor, Wins Desirable Engagements

BOSTON, July 28.—Arthur Hackett, the prominent tenor of this city, has been engaged for the month of August to sing at Chautauqua, N. Y. Another fine engagement for this singer is a contract for a month's tour the coming season with the Saint Louis Symphony Orchestra, Max Zach conductor.

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